ARTIST BIOGRAPHY

FRA ANGELICO

NOT TO BE ISSUED CUT
WITHOUT PERMISSION.

927.595
Ang/Fra/Fra
25649

BOMBAY BRANCH
OF THE
Royal Asiatic Society.
Class

Digitized with financial assistance from the
Government of Maharashtra
on 18 July, 2018

ARTIST-BIOGRAPHIES.

FRA ANGELICO.

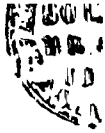
25649

BOSTON:
HOUGHTON, OSGOOD AND COMPANY.
The Riverside Press, Cambridge.
1879.

Copyright, 1878,
By HOUGHTON, OSGOOD & CO.

All rights reserved.

RIVERSIDE, CAMBRIDGE:
STEREOTYPED AND PRINTED BY
H. O. HOUGHTON AND COMPANY.



PREFACE.

THE biography of Fra Angelico cannot be written by a disciple of Dr. Gradgrind, because the precise dates and regularly attested facts so dear to the mind of such a chronicler are all lacking in the records of a life so remote in the ancient centuries, and so hidden by the long colonnades of the Dominican cloisters; yet the fruits of that life are still with us, bearing witness of the eventide of mysticism to the sentinels of the morning of rationalism, and showing to an alien age at once the sweet simplicity and the quaint and questionless idolatries of the century before the Reformation.

It was fitting that the achievements of such a career should be chronicled by a Latin pen, and in the quietude of a cloister; and accordingly we find the French Dominican, Edmund Cartier, consecrating years of his life to this work. The result is valuable in its expositions of recondite and now forgotten pictorial mysteries, and in the profound sympathy with which

the monk of to-day regards the aspirations of his brother of the fifteenth century. This book has recently been translated into the English language, by an English Dominican, and is published in London, with a commendatory prefatory letter by Cardinal Wiseman.

Even more rapturous and rhapsodical is the account of Fra Angelico's life, which is printed in Padre Marchese's "Pittori Domenicani," a Florentine publication of a few years since. This has been used as the foundation of the present biography, and Cartier's work has been consulted at the same time. Other details have been obtained from Vasari and the art-writers of the Renaissance, and from Ruskin and the critics of the nineteenth century.

So have I found the acclaiming voices, issuing from the heart of the fold of St. Dominic, and sounding the praises of the Angelic Brother; and have done what I could to translate them into the rational language of another era and another hemisphere. One note, which comes down to us ever and again in the words of the two monk-writers as on the canvases of their forerunner and subject, I have ventured to omit as discordant. That note is the ceaseless *Ave Maria.*

M. F. SWEETSER.

CONTENTS.

CHAPTER I.

PAGE

The Etruscan Highlands. — The Youth of the Angelic Brother. — The Novitiate. — The Convent at Fiesole. — The Dominicans. — Early Friends 7

CHAPTER II.

The Expulsion of the Fesulan Monks. — Foligno. — Works at Cortona. — Perugia. — Studies from Nature. — Sketches . . . 26

CHAPTER III.

Return to Fiesole. — Pictures for the Convent Church. — 'The Coronation of the Virgin.' — The Hieronymite Monks. — The Flax-Makers' Tabernacle 37

CHAPTER IV.

Cosmo de' Medici. — A Change of Convents. — Fra Angelico's Marvelous Works at San Marco. — The Choir-Books. — 'The Descent from the Cross.' — Fra Benedetto 54

CHAPTER V.

Fra Angelico's Three Epochs. — Limitations. — Misplaced Paintings. — Portraits of Fra Angelico. — A Handful of Laurels . 78

CHAPTER VI.

The New Life of Rome. — Angelico's Journey. — Cortona. — Benozzo, the Disciple. — Pope Eugenius IV. — Fra Angelico declines the Archbishopric of Florence. — Accession of Pope Nicholas V. 89

CHAPTER VII.

The Cathedral-Builders. — Orvieto and its Civic Pride. — Contract with Fra Angelico. — The Cathedral. — The New Paintings. — Vasari's Pen-Portrait of Fra Angelico 97

CHAPTER VIII.

The SS. Annunziata Pictures from the Life of Christ. — Other Tuscan Pictures. — Angelico visits Florence in his Old Age . 110

CHAPTER IX.

Pope Nicholas V. — His Chapel in the Vatican. — The Monument of Fra Angelico 123

List of Paintings 134

Index 139

FRA ANGELICO.

CHAPTER I.

The Etruscan Highlands. — The Youth of the Angelic Brother. — The Novitiate. — The Convent at Fiesole. — The Dominicans. — Early Friends.

RAPHAEL, the prince of painters, came from the highlands of Umbria; Titian, the grand master of color, from the Venetian Alps; and Fra Angelico, the saintly limner of Heaven, from the mountains of Etruria. Three white hamlets, Urbino, Cadore, and Vicchio, crowning their hills like diadems, bore to Italy children whose fame is perennial and unapproachable, and has become a part of the royal heritage of the Land of the Madonna. From these sons of the hill-country the great cities below received their treasures of art, and Rome, Venice, and Florence were enriched with such possessions as their

swords could never win for them, nor their galleys bring home from distant seas.

Vicchio is a lofty castellated village, crowning one of the spurs of the Apennines, and looking out over the province of Mugello and the rich valley of the Sieve. In 1324 the Florentines had built a castle here, to curb the power of the Counts of Guidi, and a group of houses soon grew up under its walls, nestling closely for the sake of safety, in those troublous days of rapine and feudal lawlessness.

In this town there lived a certain Pietro, apparently occupying a respectable position, and well endowed with this world's goods. He already had one son, when, in the year 1387, another heir was born to him, and received the name of Guido, or Guidolino. Lanzi and Rosso agree in saying that Fra Angelico's secular and family name was Santi Tosini, but the Dominican records and other authoritative documents entitle him Guido, the son of Pietro.

The early life of the youth was largely influenced by his surroundings, as a matter of course, and it therefore becomes interesting to consider what those external environments were. Vicchio

is near the Sieve River, one of the chief tributaries of the Arno, amid the grandest scenery of the Etruscan Apennines, with the ponderous ridge of Monte Guerrino on one side, Monte Giovi on the other, and the high crest of Monte Falterona apparently closing the valley on the west. These mountains are celebrated for their noble outlines, and for the delicious shades of purple which their massive and forest-covered slopes assume. Farther down, in the valley were olive orchards and vineyards, groves of mulberry-trees and graceful cypresses, with far-stretching hedges of odoriferous box. Vicchio was a little way off the rugged road across the Apennines from Florence to Ravenna, about midway between the valley-hamlets of Dicomano and Borgo San Lorenzo, and but a few miles from the famous villages of Cafaggiolo and Fontebuona. The former was the seat of Cosmo de' Medici's mountain-palace, whose long battlemented front and high machicolated towers still rise over the rich meadows, with the purple hills beyond. Here, in later days, Lorenzo de' Medici found his favorite resting-place, and that scion of his proud family who became Pope Leo X. was educated.

At Fontebuona the Medici afterwards reared the tall palace of Pratolino, with its broad gardens and curious fountains, and the statue of the Genius of the Apennines, a colossus sixty feet high. Among these lovely glens, then, Guido may have met the Medici in his early years, and begun that acquaintance which was so valuable to him afterwards. At least, he must have been made aware of the magnificence and power of that great family, whose patronage of the Mugello district attests their admiration of its natural beauties.

Although so deeply secluded among gigantic mountains, Vicchio was less than a score of miles from Florence, and was cognizant of the busy activities of that city, the Flower of Etruria. The sanguinary politics, the innovating arts, and the half-way reforms in matters pertaining to the Church were discussed by the peasants and petty aristocracy of the Mugello villages with the keenest interest. Nay, but the questions about art must have called forth a strong sentiment of local pride, for he who was called the founder of the new school, the father of Italian painting, even the great Giotto himself, was one of their

own compatriots, a mountaineer like themselves, and born in the neighboring village of Vespignano. How often, then, must the sons of Pietro have heard the marvelous stories of the cities of the Tuscan plains, and felt the movements of a high destiny within their own souls.

Vasari gives a glimpse of the childhood of our artist in these words: "Although he might have lived in the world with the greatest ease, and, besides what he possessed, have earned all he desired by the arts he knew so well even in his boyhood, yet, being naturally steady and good, he resolved to become a religious of the Order of Friar-Preachers, for his own satisfaction and quiet, and principally to save his soul." It is herein plainly intimated that the youth's heritage was a good one, and also that he had bestowed much attention on the study of art before he abandoned the secular life.

Young Guido left his home in 1401, when he was but fourteen years old, and we are unable to find how or where he spent the next six years. Some part of this time must have been devoted to the study of painting, and some to the preparation for his conventual life, but no record re-

mains of the scene of his labors or his probation. It is, however, highly improbable that he went beyond Florence and Fiesole, where he could obtain the education and practice in art which could not be had on the highlands of Vicchio.

Some authors have stated that Guido's master was Gherardo Starnina, who died in 1403, at the age of forty-nine; and that Masolino da Panicale was his fellow-pupil. These statements are based on a certain resemblance between the manners of these artists, from which the critics infer their personal connection. Bottari thinks that Starnina must have been Angelico's teacher, and that his chief excellence was attained after studying the works of Masaccio. Cavalcaselle maintains that our artist was powerfully influenced by Masolino, and at other periods by the works of Orcagna and Masaccio.

There are no means of knowing, to a certainty, who was the first master of Fra Angelico, and it is perhaps most natural to suppose that his art, however it might have been founded, was developed by the conventual school of miniature-painting, and its endeavors to represent

the mysterious iconography of those remote and child-like ages. This, indeed, was the minute seed from which sprang the lofty tree of Christian art.

Ere he had reached his twentieth year, Guido sought the convent which then stood on the slopes of Fiesole, overlooking the City of the Lilies and the most beautiful part of the Vale of Arno. Here, surrounded by the most enchanting scenery of peaceful glens and arching foliage, the youth began his long career of study and devotion.

Thus our Guido, in the first flush of his youth, surrendered the secular hopes of fortune and renown which were just opening before him, and sought repose in the cloister. Loving and amiable in all his ways, he must have been forced to break many a tender tie, and crucify many a noble affection, when he thus retired from the world and gave himself to God. Once more, however, his joy was full, when he was rejoined in the convent by his beloved elder brother, who assumed the cowl not long after, and was reunited to Guido in a double fraternity.

The new name which our Guido assumed on

leaving the world was *Fra Giovanni*, and his brother took that of *Fra Benedetto*. But in later years the former was called *Fra Angelico*, the Angelic Brother; and his devoted admirers also entitled him *Il Beato Angelico*, the Blessed Angelico. Some also have added the words *da Fiesole* to his name, to indicate the scene of his early labors. His full name, therefore, is *Il Beato Giovanni, detto Angelico, da Fiesole*, or, "The Blessed John, called the Angelic, of Fiesole." It should be remembered that the title *Beato*, which falls but little short of that of *Saint*, was not conferred upon him by the Church, but by the voice of popular esteem.

The Convent of Fiesole was founded in 1406, by Beato Dominici, who desired to restore the strictest observance of cloister life amid an age of religious laxity. The two young men from Vicchio, coming hither the year after the foundation, were received for a time in the unfinished building, and then transferred to the elder Convent of Cortona, under the charge of the master of the novices. It is not impossible that they remained there until the monks of Fiesole were expelled from their convent and

driven into exile; but the probabilities are that they returned to the Tuscan convent as soon as the novitiate was finished, since the brotherhood at Fiesole numbered but fourteen monks, and needed all its possible working strength.

In the year 1407 Fra Angelico received the clerical habit, and a year later he made his profession, as the records of the convent thus attest: "1407. Fra Giovanni Petri de Mugello of Vicchio, who excelled as a painter, and adorned many tables and walls in divers places, accepted the habit of a cleric in this convent, ... and in the following year he made his profession." He was therefore a priest in full orders, and must have taken the usual studies in theology and canon law, in company with his fellow novitiates. Angelico's brother, Fra Benedetto, was also a priest, and became Sub-Prior of San Marco and Prior of San Domenico, offices which he could not have filled if he had not been in clerical orders. Neither could Angelico have been nominated Archbishop of Florence, as he was, unless he had previously been a priest. The records therefore fully attest that the painter was also a clergyman, and his pictures show

that he must have been a very learned one. Yet several authors have supposed that he was merely a lay-brother, and that he assumed that humble habit and secondary position, not so much out of love for religion as from a desire to live in peace and cultivate his art more readily. Even the learned Paul Delaroche depicted him in a lay-brother's costume, in the hemicycle of the School of the Fine Arts, at Paris. But this theory is ill-founded, and the convent-record is sufficient to refute it. Besides that, if Guido of Vicchio had wished merely to find a quiet and secluded cell, in which to carry out his artistic plans, he might have joined the learned and liberal Benedictines, or even the easy-going Silvestrines, who led a merry and peaceful life in the cloisters of San Marco. But he chose one of the most laborious and self-denying of the religious orders; and then, instead of casting in his lot with the lukewarm and self-indulging Dominicans at Santa Maria Novella, he preferred the youngest, least splendid, and most austere convent of the reformed Dominicans. His connection with the Church was no half-way covenant, no expedient to serve

other ends, but a hearty and thorough self-surrender and consecration.

Among the various brotherhoods then dwelling in Italy, Guido thus chose that of St. Dominic as that to which his allegiance was due. This venerable Order had already existed for two centuries, and had sent its ambassadors of peace to all the devastated cities of Northern Italy, reconciling the bloody feuds of the Guelphs and Ghibellines. Endowed richly with lands and convents by the communities to which they brought the blessings of peace, the fourteenth century found the Dominicans busily engaged in erecting splendid temples of religion, and surrounding the consecrated monuments of reconciliation with all the charms of art. Then arose the Dominican school of architecture, replete with grand simplicity and nobility, which erected the churches of SS. Giovanni e Paolo at Venice, San Niccolò at Treviso, Santa Maria sopra Minerva at Rome, and many other stately shrines. The foremost of these was Santa Maria Novella, at Florence, which was founded in 1279, to commemorate the peace established between the Guelphs and Ghibellines of that city, through

the mediation of Cardinal Malabranca. This "purest ray of the artistic glory of Florence" was planned by two Dominicans, Fra Sisto and Fra Ristoro, and built by masons and carpenters of the same brotherhood. In connection with these great architectural works, the monks also furnished sculptors of high ability, the chief of whom was Fra Guglielmo Agnelli, the pupil and associate of Niccolò Pisano, and the master who executed notable reliefs at Bologna and on the façade of the Orvieto Cathedral. In painting, the Dominicans had also made good progress, and were celebrated for skill in illumination, wherein they rivaled the artistic Benedictines and Camaldolites. Many a pure and holy soul among them devoted itself to the naïve embellishment of monastic manuscripts, and truly praised God in colors.

At Fiesole the young monk came under the noble and powerful influence of Beato Giovanni Dominici, the founder of the convent, and the reformer and foremost man of the Dominican Order at that period. This remarkable ecclesiastic had electrified alike Rome and Florence, Venice and Pisa, with his consecrated oratory,

and had converted many thousands of men, and restored the waning sanctity of his Order, founding new convents and peopling them with awakened souls. He was also a great lover of painting, which he recommended as "a powerful means of elevating the soul and developing the holy thoughts of the heart;" and often wrote to the monks at Venice, in the Corpus Domini Convent, offering them advice on the methods of miniature-painting, and professing his willingness to finish what they could not do. The youth of Vicchio soon felt the profound influence of this leader, and under his guidance passed safely through the early years of his probation.

Angelico's nearest friend was St. Antonino, who had been in the convent longer than himself, yet was somewhat younger. He applied to Beato Dominici for admission to the Order when but thirteen years old, a diminutive and weakly boy, but the old Prior smiled, and promised to receive him when he knew canon law. Antonino thereupon mastered that intricate science in a surprisingly short time, and, being admitted by the wondering Dominici, rapidly rose to positions of great responsibility and

honor. He was united with Angelico and Benedetto by the closest ties of friendship, and thus remained through life. There were twelve other monks then in the convent at Fiesole, among whom were the Prior, Beato Marco, of Venice; the novice-master, Beato Lorenzo, of Ripafratta; Beato Pietro Capucci, a youth of noble family, who had attained a higher nobility by seeking to serve God's poor; Beato Costanzo, of Fabriano, ardent in charity; and Beato Antonio Neyrot, who was afterwards captured by Tunisian pirates, and forced to abjure his faith. But in due time Neyrot repented, and preached the Gospel to his judges, who inflicted the direst torments upon him, so that after five days of extreme agony he died, a martyr of the Cross.

Fra Michele Sertini della Casa was the skillful miniaturist who had illuminated the two great psalters, now so devoutly guarded at Santa Maria Novella. He lived until 1416, and knew Angelico very well, exercising a strong influence over the young monk.

Cartier gives the following beautiful description of the abode of our artist: "The convent of San Domenico of Fiesole is built about midway

up the mountain. The church opens on the high-road, and attracts the wayfarer by its pure and simple architecture, like the fountains which formerly offered a seat and limpid water to the weary traveler. The apse is surrounded with buildings and cloisters, all protected by a silent valley. Their quiet lines and simple disposition recall the Franciscan convents, so full of peace and lowliness. Nothing is finer for the soul than these palaces of poverty, the long corridors, the walls without ornament, the little windows, and the sweet light meeting with a holy image or a pious sentence. The ray of the sun penetrating the cells is like Jacob's ladder; angels are passing up and down, to exchange grace and prayer between God and man. . . . . The mountain of Fiesole is one of the most beautiful of those which shelter the valley of the Arno against the north winds. A powerful town once occupied its summit; but Florence, its rival, overcame it, one day, and left nothing but ruins and recollections. Rich and wooded hills story the sides of the mountain, and their lowest declivities, watered by the Mugnone, end at the gates of the Athens of the Middle Ages. On

every side rise magnificent villas, to which the Platonists of the Renaissance repaired, to forget the divine teaching of the Gospel, and renew, beneath the beautiful shades, the learned conversations of the gardens of the Academy."

In this noble retreat, consecrated to religion and faith, Fra Angelico passed more than a quarter of a century, and executed many of his fairest works. The incense from before the altars, the chanting of the worshiping monks, the sound of the bells which called the hours of prayer, entered the cell which he made his studio, and became perpetual admonitions to a pure and consecrated labor. The colorless life of the cloister was the foil with which he contrasted the mystic illuminations of his beatific visions, and the jewel-like hues of his pictures.

Born with the divine instinct of art in his life, nurtured among the glorious scenes of the Apennines, and early taught the technic of painting, it was but natural that the youth should carry the palette under his white robes into the Dominican cloisters. Thereafter came years of miniature-painting and illumination, with frequent sights and earnest studies of the works of

other masters, while the areas of his achievements widened from the initial to the page, from the page to the panel, and from the panel to the wall. But the central facts of his life were the altar and the cloister; the central thoughts were prayer and praise. Art was not, in his eyes, a question of schools, styles, or masters, but a form of adoration or of admonition, full of possibilities for the advancement of the Church. One brother's vocation was in the pulpit; another's in the olive grove; another's in the dispensary; but his was in the studio, and it became a sacred duty to enrich his works from all sources. He used figures not unlike those of Orcagna, but idealized and sanctified; harmony and repose equal to those of Masaccio, with an added grace and elegance; religious feeling superior to Giotto's, and without his severity. The slender and graceful angels of Fra Angelico, bird-like in their softness and delicacy of form, stately in their rich and flowing drapery, divine in their sacrosanct expressions, were individual creations, peculiar to his own inspiration, and show how closely in him, as in no other artist, tenderness, religious feeling, and technical

skill were united and blessed. Hence arose those wonderful heavenly visitors, with rainbow-tinted wings and flame-tipped brows, and long robes sweeping over their softly gliding feet. Hence came the vast diversity and exquisite radiance of his faces, which demand the first attention of all who look upon the pictures, though the robes may be glorious and the landscapes full of delicacy. Hence, also, the pure and shadowless clear colors, innocent of chiaroscuro, and trusting for their effect to outline and expression alone.

Once more let us hear Ruskin's singing sentences, as he speaks of our master's cloistered life of prayer and praise: "Angelico is in perpetual peace. Not seclusion from the world. No shutting out of the world is needful for him. There is nothing to shut out. Envy, lust, contention, are to him as if they were not; and the cloister walk of Fiesole is no penitential solitude, barred from the stir and joy of life, but a possessed land of tender blessing, guarded from the entrance of all but holiest sorrow. The little cell was one of the houses of heaven, prepared for him by his Master. 'What need

had it to be elsewhere? Was not the Val d'Arno, with its olive woods in white blossom, paradise enough for a poor monk? Or could Christ be indeed in heaven more than here? Was He not always with him? Could he breathe or see, but that Christ breathed beside him, and looked into his eyes? Under every cypress avenue the angels walked; he had seen their white robes, whiter than the dawn, at his bedside, as he awoke in early summer. They had sung with him, one on each side, when his voice failed for joy at sweet vesper and matin time; his eyes were blinded by their wings in the sunset, when it sank behind the hills of Luni.'"

CHAPTER II.

The Expulsion of the Fesulan Monks. —. Foligno. — Works at Cortona. — Perugia. — Studies from Nature. — Sketches.

BUT the peaceful life of the monks of Fiesole at last came to an end, after Angelico had lived with them for seven years. This was the time when Christendom was shamed and confused by the spectacle of three rival and hostile Popes, Gregory XII. at Rome, Benedict XIII. at Avignon, and Alexander V. at Pisa, and the whole Church was rent by dissensions arising from an incessant and aggravated conflict of authorities. The Republic of Florence declared for Alexander V., but the convent at Fiesole adhered to Gregory XII.; and when the officers of the state and the diocese essayed to force the monks into allegiance to the Pisan Pope, they took to flight, and settled at Foligno. There, and at Cortona, they spent the next ten years.

At Foligno, in the States of the Church, the

monks were hospitably received by Colino de' Trinci, the lord of the city, and by Bishop Federigo de' Frezzi; and there they abode for the space of five years. It is uncertain where Fra Angelico spent this period of time, — whether with the fugitive Fesulans at Foligno, or in the mother-house at Cortona. There are no pictures at the former place attributed to his pencil, as it seems likely there would have been if he had dwelt there during so many years. Another fact of interest is that at that time there were no artists at either Foligno or Cortona, and it follows necessarily that Angelico must have learned how to paint before joining the Dominicans, and becoming a partner of their wanderings.

By this migration Fra Angelico was placed under new and more sacred influences. He was now in the mysterious and pietistic land of Umbria, the crown of Italy, with its scenery of Paradise, inspiring alike a Perugino and a Milton; its heroic memories of Hannibal and the Romans, and the chivalry of the dark ages; and its diadem-like white cities, resting upon the vine-clad hills. But greater than all these were

the memories of St. Francis, whose poverty became the world's wealth, and whose unresisting love raised up one of the mightiest powers of history. Over the remains of this great saint, on the hill of Assisi, the Church had raised a noble temple, adorned with the works of her wisest painters, from Cimabue to Perugino, and a shrine for the pilgrimages of her most devout children.

Here, then, amid the most solemn and appropriate influences, the young monk began the study of a higher art than that of the miniaturists. Often and again during his residence at Foligno and Perugia he must have visited the sanctuaries which so thickly stud the valley of Assisi, making a perpetual memorial of St. Francis, the grand master of the order of poverty. In the great church of the Sagro Convento he could even then see the masterpieces of Giotto, Taddeo Gaddi, Buffalmaco, Cavalini, Giottino, and Simone Memmi, artists of an elder and more devout age, whose works are filled with the *naïveté* of child-like faith and adoration. The pictures of Fra Angelico at this period show that he was profoundly influenced by the principles of the school of Giotto, whose simple beauty

was so nearly akin to the graces of his own works.

The achievements of the elder artists of Siena also had a certain influence upon Fra Angelico, and from them he borrowed his pure and sweet Madonnas. Doubtless he frequently visited Siena, which was on the route of some of his journeys, and was also a favorite city with the Dominicans. Andrea Vanni and Taddeo di Bartolo were then the foremost artists of that school; but the venerable pictures of Guido da Siena seem to have had the deepest effect on the monk-artist. In later years the Sienese school drew much of its inspiration from Angelico, and approached very near to his manner.

The monks among whom our artist belonged remained long in Foligno, dwelling in a convent of their Order there. But in the year 1413 the plague broke out in Umbria, and the friars fled to Cortona, whence most of them had at first gone forth to Fiesole, thirteen years before. Here Beato Giovanni Dominici had begun his career of reform, and hither he returned with his weary company of pilgrims, flying from political aggressions. The convent stood on the Cyclo-

pean walls of Cortona, and across the enormous Etruscan masonry and wild declivities below the monks could look out over a most charming panorama of natural scenery, including the rich plains of the Chiana, the lofty peaks of the Aretine Apennines, the violet mountains towards Montepulciano and Radicofani, and the mirror-like lake of Thrasymene, reflecting the fair Umbrian sky. The wonder is, not that a great artist arose in the convent, but that all the monks did not become painters, or poets, or *illuminati* of some sort. For five beautiful years the little band of exiles dwelt there on the Cortonan wall, and with them lived the youth who had come to their fold from the bleak heights of Vicchio.

The Dominican Church at Cortona contains several pictures which were executed while Fra Angelico dwelt in that town. Among these are his later works in fresco, consisting of a Madonna and saints, and the four evangelists, delicate, simple and purely colored compositions over the outer door-way. Within, near the high altar and the shrine of his companion Beato Capucci, is another and earlier painting, or

group of paintings, by the monk-artist, whereof the central figures are the Madonna with her smiling Child, surrounded by lovely angels. The shutters are illuminated with the figures of four saints, and in the triptych-angle above are the Crucifixion and the Annunciation. Below the main picture are six beautiful little scenes from the life of St. Dominic, separated by figures of saints.

Another picture painted by Fra Angelico for his own convent-church is now in the Gesù Church at Cortona. It represents the Annunciation, in the simple spirit of archaic Christian art, the Virgin being richly clad and sitting with crossed arms upon a throne, while a golden-haired angel approaches, bearing a scroll on which are written the Latin words which signify, "The Holy Ghost shall come upon thee, and the power of the Most High shall overshadow thee." The Virgin holds an answering scroll, bearing the words, "Behold the handmaid of the Lord." All this takes place under a graceful pillared portico, and in the background another angel is seen driving Adam and Eve from Eden. The pediment of the picture contains seven scenes

from the life of the Virgin, — her birth, marriage, visitation, the adoration of the Magi, the purification, her burial, and the Virgin giving the Dominican habit to the blessed Reginald.

The Annunciation was always one of Angelico's favorite subjects, and his brush never ceased its fair song of *Ave Maria*, producing one after another representation of this dawning scene of the Christian era, for the edification of the reverent monks and clergy of his age. To-day they seem mystical and half-incomprehensible, and to some even puerile; but there was a time when they had a deep and inspiring significance, and led the thoughts of the peasant away from his vineyards, and of the matron from her household cares, up to the love of the mother of God. So far indeed, but mayhap no farther. Yet who shall say so, without hoping for a doubt?

Many other works of art did Fra Angelico execute in the convent of Cortona, for the edification of the brethren and the glory of the Order. His first frescos, the precursors of the masterpieces in San Marco and the Vatican, were made at this time. But all these have passed away,

and with them the solid walls which they illuminated, for the convent was destroyed by the French, during the frenzies of the First Republic.

One of the chief works which Fra Angelico executed for Perugia was placed in the chapel of San Niccolò dei Guidalotti, and is now in the Dominican Church. It was painted on a gold ground, and shows the Madonna and Child, surrounded by angels bearing flowers, while Jesus holds in His hand a rose. This picture had shutters, on which were painted Sts. John the Baptist, Catherine, Dominic, and Nicholas, and on the pediment below it were three scenes from the life of St. Nicholas. Connected with this were two other paintings, one representing the miracle by which St. Nicholas fed the starving poor at Myra, and the other St. Nicholas saving three Roman princes from death. The frame which united these three paintings was composed of twelve figures, executed with great delicacy. Marchese and Bottonio both refer this group of pictures to the year 1437, but Cartier thinks that they were done before 1418.

During the ten years of Fra Angelico's volun-

tary exile from Fiesole, he thus executed many paintings, wherein the piety of the artist and his naturalness and freshness of imagination are apparent. If these pictures may be grouped with those of any other school, it must be that of Giotto, with whose works they have certain attributes in common. Some of the pictures of this period are now in public galleries, and many others are probably in secluded cloisters or chapels, fulfilling their original destination, and not yet made ornaments for palace corridors or municipal halls.

His studies in the fields were loving and earnest, especially during these earlier years, while he was yet young and vigorous. In some of the pictures of that period flowers are portrayed with exquisite delicacy, and the foregrounds have the most minute and careful finish. Elsewhere he prepared landscapes, which, although only accessory to human or angelic actions, are filled with freshness and truth, and tell of patient and loving labors crowned with high success.

The master was also a careful and unwearied student of nature in other phases; and endeavored in all ways to set forth her beauties truth-

fully and nobly. As for models for his saints and angels, he found many willing volunteers, and such as could enter into the spirit of the work more nearly than mercenaries, in the brethren of his own convent, who gladly and patiently posed themselves before him. In this way he obtained life-like expressions, happy proportions, and a verisimilitude which no exercise of the imagination could have produced.

There was no hap-hazard work in the pictures by which the Angelic Brother sought to glorify God and honor the saints. Carefully finished and laborious drawings were made, pen-sketches, studies in light tintings or bistre, never slighted or hurried, although done only for the inspection of the artist himself, as is proved by the incongruity of the subjects which were often grouped on a single sheet. There are large numbers of these sketches in the Uffizi Gallery at Florence and elsewhere.

The monk-artist, "counting time and glory as nothing," never signed or dated his pictures, and hence it is somewhat difficult to state the periods of their production. He was also less susceptible to outside artistic influences, causing

changes in manner, than the secular painters, since his life was for the most part hidden in the cloister, and his only ambition was to honor religion by devout pictures, and not to emulate the Greeks nor rival his fellow-artists. Nevertheless, there are delicate shadings in his style — here a tinge of Giotto, there of Guido of Siena, and again of Masolino — which join with known facts in his history to establish the approximate dates of some of his works.

CHAPTER III.

Return to Fiesole. — Pictures for the Convent Church. — 'The Coronation of the Virgin.' — The Hieronymite Monks. — The Flax-Makers' Tabernacle.

At last the exiled monks yearned to return to their home on the hill of Fiesole, and entered into negotiations to bring about that result. Their foundation-deed stipulated that an absence of two months from the convent should cause them to lose all right thereto; but the bishop permitted them to return on the payment of a hundred ducats. The money thus demanded was drawn from the patrimony of one of the brethren, St. Antonino; and Beato Giovanni Dominici led his flock back to the old convent above Florence. A bequest of six thousand florins soon afterwards came to them, from the estate of a Florentine merchant, and was spent in adorning and enlarging their buildings.

In the sacred calm of the convent at Fiesole

Fra Angelico spent the next eighteen years, devoting himself to the altar and the studio, and protected by his triple vows from the agitations of his secular brethren in art. This period was the sweetest and richest of his life, covering the time of his twenty years of maturity, when all his energies were unwearied and his strength unabated. The larger part of his easel-pictures were done in these two decades, when he was sought by every one to execute works for churches, convents, and palaces. To all such would-be patrons he used to say: "Get my Prior's consent, and I will always do what may please you," — welcoming them with pleasant courtesy and unselfish gladness.

The large income arising from the popular demand for his works rapidly enriched the convent, and enabled it to extend the sphere of its operations. Angelico would not touch the money which was given for his paintings, but caused it to be turned into the treasury of the brotherhood; wherefore it may well be supposed that the Prior was usually very prompt in permitting the gifted brother to exercise his talents on outside commissions.

Of course his own convent was the first to be enriched by the works of the master, and accordingly we find that he painted for it several noble pictures. In the refectory he frescoed a composition representing the Crucifixion, with the Madonna, St. John, and St. Francis at the foot of the Cross. This work was notable for its grave simplicity and delicate execution, some traces of which still remain. But a young Florentine artist, Mariani, restored it in 1566, and painted over the whole composition with lavish freedom of color. Since the monks were ejected from the convent, the refectory has been used for the storing of fruit and garden-tools, to the further great damage of its precious walls.

In the chapter-house he painted a fresco of the Madonna and Child, somewhat Peruginesque in type, with attendant figures of Sts. Dominic and Thomas Aquinas, the former bearing the lily of virginity, and the latter with an open book. Marchese says that the Madonna "is impressed with such beauty and majesty that we are almost forced to kneel down and worship in presence of that image." The chapter-

house was afterwards converted into a hospice for strangers, and is now a part of a private dwelling, the fresco still remaining, although grievously retouched.

Three pictures were executed for the convent-church, including the Madonna over the high altar, which was badly restored by Lorenzo di Credi, in 1501. There the Mother and Child are enthroned, having Sts. Peter and Thomas Aquinas on one side, and Sts. Dominic and Peter Martyr on the other, with a group of adoring angels in the foreground. The simple dignity of this Giottesque work was contrasted with the lyric fire of the small pediment picture below, which the monks disposed of, about fifty years ago, to Valentini, the Prussian Consul at Rome; and in 1860 it was sold by his nephew to the British Government, and transferred to the National Gallery. It is painted in tempera, on wood, in five compartments. The subject is the triumph of Christ over Death and Hell, and the Redeemer holds high His banner of victory, among a throng of adoring angels, whose trumpets tell all the world of the conquest of sin and death. On either side are

groups of the Patriarchs, Prophets, Apostles, Saints, and famous Dominicans, all "so beautiful," says Vasari, "that they appear to be truly beings of Paradise." There are two hundred and sixty-six figures, or portions of figures, in this wonderful composition.

The master also painted an Annunciation for a chapel in this church, which Vasari calls "so devout, so delicate, and so well executed that it appears truly not by a man, but to have been made in Paradise." Adam and Eve appeared in the background, and there were several smaller pictures annexed below. In 1611 this painting was sold to Mario Farnese, for 1,500 ducats, which was devoted to rebuilding the campanile and wainscotting the choir. The monks "gave thanks to God, and to the angelic painter who, after one hundred and sixty years, has again rendered so great a service to the convent."

Another picture for the convent-church was 'The Coronation of the Virgin,' one of the master's noblest works, agreeable in coloring, pure in drawing, and luxurious in ornament, with a skillful harmony of multifarious details and a masterly composition of numerous figures. The

mother's chaste and heavenly face and figure are representative of her attribute as Queen of Virgins, and she kneels under a rich Gothic canopy, while Christ places the crown upon her head. Four-and-twenty beautiful and youthful angels surround the group, flame-crowned, clad in embroidered tunics, and singing and making glad music about the throne. Moses and David, St. John the Baptist, St. Peter and St. Paul, are on the steps of the throne; and near them are groups of noble saints, the Apostles, the founders of religious orders, martyrs, and a glorious company of sanctified women. The latter is perhaps the most admirable part of the picture, full of great holiness and joy.

The *gradino*, or part of the frame-work designed to elevate the principal picture above the feet of the candlesticks on the altar, is adorned in the centre with a scene from the Resurrection of Christ, on each side of which are three little pictures of events in the life of St. Dominic. These represent: (1.) the vision of Pope Innocent III., in which St. Dominic appears upholding the tottering walls of the Lateran Basilica; (2.) St. Peter and St. Paul, in a vis-

ion,' ordaining St. Dominic to the apostolate; (3.) St. Dominic recalling to life a young Roman noble who had been killed by falling from his horse; (4.) St. Dominic and the Albigenses testing their hostile books of doctrine by the ordeal of fire; (5.) the miraculous repast, when St. Dominic and his monks were fed by angels; (6.) the death of St. Dominic, surrounded by his grieving monks.

This great picture and its *gradino* or pediment are now in the Louvre, whither they were removed by the troops of the First Napoleon. The principal painting is about seven feet square, and the seven smaller pictures are each less than a foot square. It has been frequently copied in engravings, lithographs, chromo-lithographs, and calcographs.

Vasari thus rapturously describes this renowned picture: "But above all the works of Fra Giovanni, and one in which he has surpassed himself, ... is the Coronation of the Virgin by Jesus Christ. The principal figures are surrounded by a choir of angels and a vast number of saints, male and female. These figures are so numerous, so well executed, in attitudes so

varied, and with expressions of countenance so diversified, that one experiences incredible pleasure and delight in looking at them. Nay, it seems as though these blessed spirits cannot be otherwise in heaven; or, to speak more correctly, could not, if they had forms, appear otherwise. For all the saints here, male and female, have not only life and expression most delicately and truly rendered, but the whole coloring of this work seems to have been executed by the hand of a saint or of an angel like themselves. Thus it was with sufficient reason that this good religious has been always called Fra Giovanni Angelico . . . . For myself, I can in truth affirm that I never see this work without its appearing to me something new, nor do I ever leave it satisfied.".

In 1817 August W. von Schlegel published a treatise on this picture, analyzing its disposition and figures with all the deep insight and subtlety of the German mind. Therein he gives a just and discriminating review of the master's traits, closing with this correct and moderate simile: "His talent is like a copious spring, which glides evenly along, without impetuosity and without

restraint, from a lovely soul purified by piety and contemplation."

Fra Angelico repeated the subject of the Last Judgment several times, and with great diversity of treatment. One of these was executed for the Church of the Camaldolite monks, and has called forth the most rapturous admiration and the most beautiful description from the eloquent Count de Montalembert. He says, furthermore: "Add to this sketch the prestige of a fresh and pure coloring, a correct design without anatomical exaggeration, draperies of perfect grace, and expressions of countenance truly divine, and we shall have a feeble idea of this Last Judgment. When we have seen and understood it, we remain quite cold before that of Michael Angelo." The conception of the picture is in some respects Dantesque, and the fearless artist has certainly risen superior to the prejudices of the cloister by placing several cardinals and a great throng of monks in the hands of the exultant devils, who are dragging them pell-mell towards the seven circles of hell. This venerable composition is now carefully preserved in the Academy of Fine Arts, at Florence.

The master was probably induced to design 'The Last Judgment' by Don Lorenzo, one of the Camaldolite monks, and an artist of great ability, who was very intimate with him, and exerted a perceptible influence on his style. These two religious sometimes painted together on the same pictures, and certain of their joint works are still preserved. Don Lorenzo was not a brother of the elder convent at Camaldoli, but of the one in Florence, bearing the name of St. Mary of the Angels. Rio says that he was "the friend of the heart" of Angelico, and that they were more than once fellow-laborers.

Another famous picture of 'The Last Judgment' is that which is now in Lord Ward's collection, having formerly belonged to Cardinal Fesch. Many artists regard this as the masterpiece of the monk-painter. Its composition is the same as that in the Florentine Academy, but it far surpasses the latter in sweetness, purity, and elegance, since it was altogether painted by Angelico, while the Florentine work bears marks of Fra Benedetto's unskillful aid.

Not far from the convent in which Fra Angelico entered the religious life, and on the

same delicious hill of Fiesole, was a convent of Hieronymite monks, occupying the building which, in its secularized condition, is now known as the Villa Ricasoli. The two neighboring brotherhoods, journeying the same upward way, and over the same thorny road of asceticism, were naturally on the best of terms with each other, and when Fra Angelico received a commission from Cosmo de' Medici to paint a Madonna for the Hieronymites, he put his best and most careful work into the composition. The pediment of the Madonna was a series of small pictures from the lives of Sts. Cosmo and Damian, two saints whom the monk-artist often painted, since they were the patrons of the Medici family, the generous benefactors of the Dominican Order at Florence.

In 1432 the Servite monks of the city of Brescia commissioned Fra Angelico to paint for their Church of San Alessandro a picture of the Annunciation, with figures in life-size. The archives of the convent show that nine ducats were paid for this work, besides two ducats for the gold put on the background. A deputation of the monks went as far as Vicenza, to meet

the picture on its way, and it was richly and worthily adorned in their church, wherein it still remains.

In the year 1433 the Guild of Flax-Workers commissioned our artist to paint an altar-piece for their chapel, in the following words: "They have agreed with Fra Guido, called Fra Giovanni, of the Order of St. Dominic, of Fiesole, to paint a tabernacle of Our Lady, to be painted inside and outside, with colors, and diversified with gold and silver the best and finest to be found, with all his skill and industry; and for all and for his pains and labor, to have 190 florins in gold, or what less he can in conscience, and with the figures in his drawing." These wealthy and powerful guilds were conspicuous in the history of the Italian Republics, protecting liberty, developing industry, and affording an intelligent and munificent patronage to art. Their constitution was eminently religious, and led them to a noble rivalry in decorating their chapels with works of painting and sculpture, and thus popularizing a taste for the beautiful and the devout. Before applying to Fra Angelico, the Guild had commissioned Lorenzo

Ghiberti to paint their altar-piece; but the design which he submitted failed to please them, and they immediately sought the advice and handiwork of one who had already achieved such notable successes in this manner of work.

The picture which resulted from these negotiations was one of the richest and most brilliant of the works of Fra Angelico, and evinces that he was very generous both with his skill and his precious metal. The Madonna is clad with a blue mantle embroidered with gold, and holds the Child Jesus, while the Holy Ghost hovers overhead. The background is a magnificent curtain of cloth of gold, which was doubtless very effective in the dim light of the chapel; and several saints are portrayed on the shutters, with three scenes from sacred history on the predella below. One of the chief beauties of the work is the masterly delineation of the twelve adoring angels, — pure and graceful figures playing on various musical instruments, and fragrant with prayer.

For the chapel of Cardinal degli Acciaiuoli, in the Carthusian Church at Florence, Fra Angelico painted 'The Coronation of the Virgin,'

which is now in the Uffizi Gallery, alongside one of the naked beauties of the Renaissance. Christ and His mother are seated on light clouds, in an intense glory, surrounded by praising angels; and He reaches out a magnificent diamond, and adds it to her crown. In the lower part of the picture are two groups of renowned saints, bearing their emblems of purity or martyrdom. In the same room of the gallery are three smaller pictures by the same hand: 'The Death of the Virgin,' 'The Marriage of the Virgin,' and 'The Birth of John the Baptist.' The latter has called forth the warmest eulogies from the eminent Abate Lanzi, the historian of Italian art.

The Church of Santa Maria Novella, at Florence, was the scene of Fra Angelico's labors for a long period, and there he commemorated, in a fresh and graceful manner, several of the picturesque legends of the Middle Ages. The monks who held the church at that time preserved the artistic traditions, if not the devoutness, of its founders, and sought for painters worthy to continue the decorations which had been commenced by Orcagna, Memmi, and

Taddeo Gaddi. These they found in Fra Angelico and Masaccio, who were engaged in Santa Maria Novella at the same time. The monk-artist's frescos in the transept and the Chapel of the Rosary, and his picture of 'The Annunciation,' have disappeared, together with the Paschal candle which he decorated. But there still remain three reliquaries, which were made by the monk Giovanni Masi before 1430, and were elaborately adorned by Fra Angelico. The first is painted with a Madonna and many saints; the second has the Annunciation and the Adoration of the Magi, with ten exquisite figures of female saints; and the third (sometimes attributed to Fra Benedetto) shows 'The Coronation of the Virgin,' and the 'Adoration of the Child Jesus' by His parents.

In the Chapel of St. Luke, patron-saint of painters, at the cloisters of the SS. Annunziata, are six beautiful little pictures, representing the legend of Sts. Cosmo and Damian. They were made for the convent-church of San Marco, as a series of predella-pictures, and are now framed in the step over the altar of St. Luke.

In the Abbey of Florence (*La Badia*) the

master painted a picture of St. Benedict in the act of enjoining silence. This has never been removed, and still remains over the walled-up door in the small cloister which contains the well, though sadly damaged by dust and dampness.

The noble family of Corsini held the patronage of a rural church near Florence, and for this suburban parish Fra Angelico painted three grand pictures, which are now in the Corsini Palace, at Rome. Two of them represent the Pentecost and the Ascension, the latter being adorned with a most gracious figure of Christ. The third is 'The Last Judgment,' one of the master's best and most famous works, containing many beautiful and majestic angels, and including monks and nuns both among the saved and the reprobate.

Dr. Waagen is of opinion that Fra Angelico was assisted by Cosimo Roselli, his young contemporary, in painting 'The Last Judgment' which is now in the Berlin Museum; but Crowe and Cavalcaselle maintain that this picture has no handiwork of the master in it.

The great number and excellence of Fra An-

gelico's works at Florence are thus attested by Vasari: "This Father painted so many pictures, which are dispersed through the houses of the Florentines, that sometimes I am lost in wonder when I think how works so good and so many could, though in the course of many years, have been brought to perfection by one man alone."

CHAPTER IV.

Cosmo de' Medici. — A Change of Convents. — Fra Angelico's Marvelous Works at San Marco. — The Choir-Books. — 'The Descent from the Cross.' — Fra Benedetto.

COSMO DE' MEDICI had a luxurious villa near the convent of Fiesole, and was an active patron and admirer of Fra Angelico, to whom he gave several commissions. It may be well to glance for a moment at Cosmo's position, in view of his subsequent paramount influence. After Florence had successively thrown off the tyranny of the emperors, the King of Naples, Charles de Valois, and the Duke of Athens, she entered upon her age of glory, when her manufactures supplied every country, and her bankers controlled the destiny of nations. The guilds of artisans were the watchmen for the people, and some of them were very powerful, — the woolen business alone having two hundred factories and thirty thousand operatives. The government was nominally republican, but the people were forced to maintain

a ceaseless vigilance against the aristocratic families, and the latter also watched each other jealously. Throughout these prosperous yet turbulent times the Medici family slowly and cautiously advanced, making enormous profits at their banking business, and conciliating the citizens at all times. Silvestro de' Medici was Gonfaloniere in 1378, and Giovanni in 1421; and Cosmo, the son of the latter, made the whole world his debtor, and won the influential favor of the artisans and the clergy. When banished from the city, he received at Padua embassies from his vassals, and compelled his Florentine debtors to pay him what they owed, thereby stopping the industries of the city, and forcing the government to recall him. Then he became practically the sovereign of Florence, by virtue of the royalty of money, raised troops, endowed churches and convents, pensioned literati and artists, and banished his personal enemies.

In 1436 Cosmo desired to transfer the monks of Fiesole, upon whom he had conferred many benefits, to the Convent of San Marco, near the Medici Palace, within the walls of Florence. San Marco was then held by a scandalous group

of Silvestrine monks, and Cosmo represented to Pope Eugenius IV. that it should be given to zealous and efficient ministers, being favorably situated near the centre of the city. But the Dominicans resisted the Papal bull, and even went so far as to appeal to the schismatic Synod of Basle for protection. The Pope's decree, however, was not modified, and the monks were obliged to move into the city. They made a solemn procession through the streets, accompanied by three bishops, all the regular clergy, and an immense multitude of people, and took possession of their future home. Among the brethren thus transferred to the Athens of Italy were Fra Angelico and Fra Benedetto, and they soon engaged in adorning their new abode.

The Church of San Marco was then in a ruinous condition, and the monks were obliged to sleep in rude wooden huts. But Cosmo de' Medici ordered the architect Michelozzi to build them a more suitable abode, and he pulled down the ruins of the old convent and erected two fair new cloisters, which were dedicated at Epiphany, 1444, in the presence of Pope Eugenius and the College of Cardinals.

In the construction and adornment of the new Convent of San Marco, Cosmo de' Medici spent nearly 40,000 ducats of his own money. He was not gifted with the prophetic instinct, or he might have seen the gravest dangers menace his family from the occupants of those new-built cells, within the century. In the quiet halls of San Marco the plans of the Christocratic Republic of Florence took form and the ostracism of the Medici was decreed. For this became the home and priory and fortress of Savonarola, the revolutionary monk who made even the stones of Florence to cry out in sympathy with his noble and Christian ambitions. The great Tuscan precursor of the Reformation was born before the death of Fra Angelico, so near were the closing hours of monastic mysticism to the dawn of the fair day in the North. There can be no doubt that the character of Savonarola was influenced by the paintings of his brother-monk, which decorated all the cloisters and cells of his convent, — not in their faded and ghostly forms of the nineteenth century, but full of light and brilliance, and glorious as a dream of Paradise. Indeed, Villari himself has said that "to a mind

like that of Savonarola, deeply imbued with the religious sentiment, Florentine art acted like sacred music, and bore witness to the omnipotence of genius inspired by faith. The paintings of Angelico appeared to have brought down angels from heaven to dwell in the cloisters of San Marco, and he felt as if his soul had been transported to the world of the blessed."

Fra Angelico labored very long and joyfully in decorating the first cloister, that of St. Antoninus, and the cells connected with it. These frescos have been copied by M. Henri de Laborde, and reproduced in chromo-lithographs under the direction of Paul Delaroche. Another series of finely engraved reproductions is found in the book about San Marco, published at Florence in 1852, with a biography of the artist written by Padre Marchese.

The frescos in the cloister include a beautiful Pietà, near the refectory door; a half-figure of St. Thomas Aquinas; St. Dominic, holding the book of the constitution, over the chapter-room door; St. Peter Martyr, enjoining silence and holy recollection, over the sacristy door; and a solemn and impressive picture of Christ on the

Cross, with open eyes and streaming wounds. At the foot of the Cross is a compassionate and adoring figure, whose face is supposed by some writers to be a portrait of Fra Angelico. Another picture of the Crucifixion was painted in the refectory, but in 1534 this was destroyed to make room for Sogliani's great fresco of St. Dominic and his brethren served at table by the angels.

The decoration of the cells is one of the most illustrious manifestations of the master's humility and disregard of earthly praises. He put his utmost skill into these works, although the strict rule of the convent secluded them from the inspection and admiration of the people, and they could be seen only by the brethren of the Order. The cells are severely simple, narrow and low, dimly lighted from little arched windows, and arranged in two lines under an open timber roof. They contain barely room for a table, a chair, and a narrow bed; and on the otherwise unornamented walls the saintly artist painted his luminous frescos, which Vasari declared to be "beautiful beyond the power of words to describe." The series represents the

life of Christ, one glorious page from which was left in each cell, to stimulate the piety of the devout monks. The figures are middle-sized, and the coloring is full of sweetness and tenderness. Fra Benedetto was associated with his brother in this work, and it is supposed, from internal evidence, that he painted the alternate pictures.

On the outer wall is a fresco of 'The Annunciation,' with figures of nearly life-size, and a glorious archangel. This theme is repeated in the first cell; and subsequent rooms contain the Nativity, the Presentation in the Temple, the Adoration of the Magi, the Baptism of Christ, the Sermon on the Mount, the Transfiguration, the Institution of the Eucharist, the Prayer in the Garden of Olives, the Betrayal by Judas, Christ in the Prætorium, Christ bearing the Cross, Christ being fastened to the Cross, the Crucifixion, the Death of our Lord, the Burial, the Descent into Hell, the Holy Women at the Tomb, the Noli me Tangere, and the Coronation of the Virgin. Two cells were pulled down to make a passage to the library, and the frescos of Christ in the Desert and His triumphal Entry into Jerusalem were destroyed.

Probably Fra Benedetto painted at least the Nativity, Baptism, Sermon on the Mount, Last Supper, Betrayal, Crucifixion, and Burial.

'The Adoration of the Magi,' the noblest picture of this famous series, is in a large cell which Cosmo de' Medici had built in order that he might go there and converse with St. Antonino and the two monk-artists, Angelico and Benedetto, whom he greatly loved. Here also Pope Eugenius IV. abode, when he visited Florence in 1442. It is supposed that the heads of the Eastern kings, in this composition, were portraits of eminent men of the fifteenth century, but no record remains as to whom their originals might have been.

At this time occurred the foremost event in the ecclesiastical history of the century, when Pope Eugenius IV. convened the Council of Florence, to unify the Eastern and Western Churches. John Palæologus, the Emperor of Constantinople, the Oriental Patriarchs, and the Greek prelates were present at the Council, which closed happily, with a triumphant thanksgiving ceremony in the Cathedral of Santa Maria del Fiore. Fra Angelico painted 'The

Adoration of the Magi,' in San Marco, while under the influence of this solemn scene, and some suppose that he represented the Eastern sovereigns, temporal and spiritual, then assembled, under the guise of the adoring Magi.

Over the door of the hospice for strangers the artist frescoed two Dominicans receiving the Lord Jesus Christ, clothed as a pilgrim ; and Fra Benedetto decorated the space over the refectory door with a representation of the disciples at Emmaus. There were also two Madonnas painted by Fra Angelico for the convent, one of which was in the refectory, and had an attendant figure of St. Dominic, pointing to the words of his bequest to the Order: "Have charity, keep humility, possess voluntary poverty. I call down the curse of God and mine on him who shall bring possessions into my Order."

The great fresco in the chapter-room is nearly twenty-five feet square, and is usually cited as Fra Angelico's masterpiece. It represents the Crucifixion between the two thieves, with the holy women, the founders of orders, the patrons of the convent, and other saints in the foreground, — wonderful figures, full of expression,

and prolific in devout teachings of sorrow, tenderness, and holy love. The frame of the picture is divided by medallions, in which appear seven of the ancient Hebrew saints and the Erythræan Sibyl, each bearing a scroll on which is a verse from one of the prophecies of the Atoning Sacrifice. At the base St. Dominic holds a genealogical tree containing portraits of all the popes, cardinals, bishops, saints, and masters in theology who had belonged to the Dominican Order down to that time. The brethren assisted in this commemorative work by procuring for the artist portraits of these various personages, from different sources, so that the fresco had a high historic value. (An engraving of this picture may be found in the second volume of Mrs. Jameson's "History of Our Lord" [illustrated edition]; together with a minute description of the composition and figures. The same volume contains an interesting engraving of 'The Last Judgment,' which is now in Lord Ward's collection.)

For the high altar of San Marco, Fra Angelico painted a 'Madonna and Saints,' remarkable for its drawing and coloring, and adorned

with an elaborate architectural background. Several Madonnas by the same hand are preserved at the Florentine Academy of Fine Arts, together with other compositions of a religious character.

Cosmo wished that the choir-books for the new convent should be of the utmost beauty, and commissioned Fra Benedetto to execute them. There were seventeen volumes of these works, which occupied Fra Benedetto several years, and cost Cosmo 1,500 ducats. These included fourteen volumes of graduals and antiphonaries, two choir psalters, and a book of invitatories. They are now preserved at Santa Maria Novella, and form the most valuable texts of ancient religious music. The writing is beautiful, with initials sometimes flowery and sometimes grotesque; and the miniatures are painted within the letters, and represent various memorable scenes in sacred history and tradition, saints, martyrs, and virgins. Religious feeling, pious imagination, and artistic ingenuity are displayed in all of these miniatures, but they are unskillfully painted, and lack elegance and simplicity. A few of them, how-

ever, are of such singular merit that modern critics refer their execution to Fra Angelico, who doubtless assisted his brother in the great task. He certainly had much ability in this department of art, and Vasari says that he painted two great books in the Florentine Cathedral, "divinely done, which are held in high veneration and richly adorned, and are exhibited only on the most solemn festivals." Rosini succeeded in getting access to these works, which are jealously guarded from unecclesiastical eyes, and especially from those of art-critics.

'The Descent from the Cross' is a noble masterpiece, about five and a half by six and a half feet in dimensions, now preserved in the Florentine Academy of Fine Arts. It was painted for the sacristy of the Church of Santissima Trinità, and Vasari spoke of it as "executed with so much care that it may be reckoned amongst the best works he ever did." The Apostles are taking down the divine body, and the holy women and a band of disciples stand near, filled with a profound grief, yet overflowed by an ecstatic heavenly peace; while in the background is a landscape, with the city of

Jerusalem and the hills of Judea, depicted with Flemish minuteness and delicacy. Appropriate texts of Scripture are written about the scene, and the picture is framed with twenty small paintings of illustrious saints. A devout lover of this great work communicated to the Count de Montalembert a splendid eulogy thereof, beginning with these truly Christian sentences: "Oh, what excess of love of God, of immense and burning contrition, must that dear Beato Angelico have had on the day that he painted it! How he must have meditated and wept that day, in the depth of his little cell, over the sufferings of our Divine Master! Every stroke of the pencil, every tint which came from it, seem to be so many acts of sorrow and love issuing from the bottom of his soul. What a moving sermon is the sight of such a picture! Oh delicious masterpiece!"

One of the most effective of the silent sermons of religious art is seen in a group in this picture, where a disciple is represented as holding the blood-stained nails and the crown of thorns, and looking upon them with an expression of unutterable sorrow.

Probably this was among the last of the pictures painted before the master went to Rome, and dates from about 1445. The portrait of Michelozzi, the architect, introduced among the disciples, shows a man nearly fifty years old, —and he was born in 1396. It is then inferred that the picture was executed during the last year in Florence, and while the cells of San Marco were being frescoed.

Another painting in the Academy collection is a continuation of the same theme, and represents a twilight scene in a lonely garden near the walls of Jerusalem, with the disciples adoring the body of the slain Redeemer, which is surrounded with the instruments of the passion, as the insignia of His royalty. This work was executed for the confraternity of Santa Croce del Tempio, and bears the legend: CHRIST JESUS, MY CRUCIFIED LOVE.

In the year 1445 Fra Benedetto was elected Prior of the convent at Fiesole, and went out to abide on the mountain. The devout life and saintly death of this brother are thus recorded in the monks' chronicles: "Fra Benedetto, son of Pietro of Mugello, native son and then Prior

of the convent of Fiesole, brother of Fra Giovanni, that admirable painter from whose skill almost all the pictures of this convent proceed. In fact and in name blessed (*Benedictus*), he was most upright in life and manners, and he conversed in the Order without a murmur. He was also the most excellent writer and miniaturist, not only of his own but of most times. By his hands are the texts, music-notes, and miniatures of nearly all the choir-books of this Church of San Marco, including the antiphonaries, graduals, and psalters, except only the last psalter for festivals. Being seized with the plague, and having cheerfully looked on death, after duly receiving the sacraments, he fell asleep in the Lord in the same year 1448, and was buried in the common sepulchre of the brethren. May he rest in peace!"

On entering upon his Florentine career, Fra Angelico was led into the presence of the three great fathers of the Renaissance in art, Brunelleschi, Ghiberti, and Masaccio; and his own fame was so great that he was doubtless admitted to their fellowship, and often received them in his humble cell. Be this as it may, however,

he was certainly thrown into the midst of the new artistic movement at Florence, and allowed to derive what profit he might from its rapidly varying phases. Brunelleschi was then conducting the great advance in the architecture of the city, raising the stupendous dome over the Cathedral of Santa Maria dei Fiori, and building San Spirito and other structures, with the grandeur of the old Latin basilicas and the lightness of Gothic architecture. He endeavored to reform the architecture of his age by combining the choicest elements of classic and northern designs, preserving what was best of the ancient forms and traditions, and restoring the rounded arch to its former preëminence.

Ghiberti had just completed his masterpiece, the gates of the Baptistery at Florence, and was engaged on other famous works, attesting his passion for fame, and slowly leaving behind the so-called Christian art of the cloisters. In the study of the antique he helped to lay the broad foundations of the Renaissance school of sculpture.

Masaccio was at this time the chief painter in Florence, and the leader of the Renaissance in

the department of coloring. Originally as naïve and devout as Fra Angelico, he had drifted into the current of the new movement, which was so rapidly rising, when on a visit to Rome. He went to the Papal city to pray at the tombs of St. Peter and the Christian martyrs; he remained there to admire the ruins and divinities of the heathen world; and returned to Florence a changed man, no longer intent on Christian traditions alone, but eager for the ideal of material perfection. While thus inspired, he took up the frescoing of the Carmine Chapel, which had been begun by Masolino da Panicale in the archaic Giottesque manner, and continued it under the influence of the new ideas. His work at the Carmine was so nobly and so skillfully done that the chapel became the school of future generations of artists, and even Raphael himself studied its beautiful frescos with the most respectful earnestness. Cartier says that there is no religious sentiment here; but if that were true, it would be so much the worse for religion.

It does not appear that Fra Angelico was greatly influenced by the Florentine artists so near him, who were beginning to study nature

more and symbols less. Ghiberti devoted himself to the contemplation of the antique, in search of the deathless secret of Greek beauty; and Uccello made prolonged studies in perspective, harmony, and anatomy, in order to attain a greater realism. But the monk-artists paid but little attention to their discoveries and achievements, preferring to follow the inspiration of the cloisters. Nevertheless the influence of the masters of the new art was effectual in modifying certain archaic traits in his manner of design and execution. Henceforward he clung less closely to the idea that the pointed arch was the only appropriate architecture to introduce in his backgrounds, and adopted in its place the lines of the new Florentine structures. Coincident with this change came a more important one, in the modification of the length of his figures, which had formerly partaken of the excessive lankness of those in the early Byzantine pictures.

Comparisons have been made between the two contemporary artists, Angelico and Masaccio, as to which was the greater. Yet it seems as if their efforts were on such different planes

that no equal tests can justly be applied to them. Masaccio doubtless excelled in science in elegance, and in natural beauty; but Fra Angelico was his superior in holiness, purity, and spiritual beauty. The one captivated the intellect, and the other enraptured the heart. Masaccio was the forerunner of the correct and cultured academicians of our days, whose masterpieces are worth a certain number of thousands of dollars or guineas, and call forth a mild admiration as decorations of parlors or public galleries. Angelico was one of the last of the men who painted kneeling, whose pictures were unsigned and rarely paid for, and were conceived with the sole object of leading the thoughts of men and women towards the sufferings and the glory of the Saviour and His saints.

Nearly half a millennium has passed since these two representative men, the joyous pioneer of the new art and the tonsured devotee, labored together in Santa Maria Novella, and in those four hundred years of iconoclasm and religious agitation one of the great cycles of human development has been traversed, and

once more we see History repeating herself. The era of cathedral-building has begun again, and Brunelleschi's spirit can look with joy upon the new Pauline Basilica near the walls of Rome, or the ghost of Erwin von Steinbach may wander with satisfaction among the lofty marble arches of the New-York Cathedral. In the Anglican parish churches many an altar, nude since the days of Knox and Cromwell, is crowned with its reredos, carved as deftly and bearing as sacred lessons as those of the old sculptors of the cloisters. Even the Puritan churches of Boston are enriched with sculptured campaniles, mosaics, and windows bearing the painted history of the great Redemption, profitable for spiritual instruction, and moving to devout memories. Once more, too, color is glowing on the walls of God's shrines, and we may see a Trinity Church covered within by religious frescos, or, more archaic still, a Harvard Church made glorious by colossal copies of our Angelico's adoring angels.

The old wine has been transferred to new bottles, and the bitter lees of Mariolatry are left behind. The modern Church, which, though

bearing many sectional names, unites in it missions, its Christian Associations, and its Pentecostal seasons, adds material beauty to its earnest philanthropy, and admits to its temples the genius of devotional Art. Slowly, but without retrograde, the noble movement goes on: the meeting-house becomes a church; the plain white windows are changed for transparent pictures of Scriptural scenes, fitted to awaken the spirit of adoration; and the cross replaces the effigy of a barn-yard fowl, on the summit of the lofty spire.

A few bewildered souls, like Overbeck and Pugin, drunken with mediævalism, wander back to the fold of the Roman Church, seeing her mainly as the mother and queen of ancient art and devotion, and forgetting the decrees of the last Papal reign, at which even a Gregory or a Julius II. would have shrunk. But Rome is no longer the mistress of art, and her churches are filled with the most monstrous profanations of the divine capabilities of painting. Her pictures are cold and crude, for the color-masters of the latter centuries have been, for the most part, either Protestants or Parisians. She has even

failed to preserve the priceless works which the elder generations bequeathed to her shrines, and has suffered them to blacken in altar-smoke, or moulder in damp places, until the State has taken them away, to prevent utter destruction.

Deserted by Rome and feared by Geneva, Art has for centuries ceased to be a handmaid of devotion, and now enters the service of the State and the plutocracy. Yet the pure and austere religious systems of the North have exercised a profound influence over her, and the salacious pictures of a Titian or the ribald degradations of a Teniers cannot be reproduced in these days and hope for popular applause. She has learned also to serve the family and the home in her high achievements in *genre* scenes, portraits, and comprehensible ideal pictures. In landscape the greatest triumphs have been won, and the proudest works of the elder schools of art have long been surpassed and outshone. Nature has been illuminated on our modern canvases with loving and tender insight, and the fairest phases of the visible world are reproduced before us with consummate skill. The solitudes of the hills and heaths are no longer

looked upon with fear and suspicion, as Dante regarded them, nor as places fit only for gloomy penances, as the mediæval monks saw them, but rather as sacred manifestations of the power, or love, or foresight of the Creator, with men like Wordsworth and Ruskin, Thoreau and Starr King, as their expositors. Pantheism has been Christianized, and enlists the service of art.

The religious painting of the future must unite the precision of Masaccio with the devoutness of Angelico, and add to these all the true and noble things which it has learned since their days, and many which it has forgotten. But the spirit of the movement must be introspective, and not retrospective. The Italianized Madonnas of Reynolds, Trumbull, and Allston were pale and ineffectual reflections of burnt-out embers; but the religious pictures of Holman Hunt and Ary Scheffer are filled with the electric thrill of a new and vigorous life. No more anachronisms in grouping, no more dread of a supposed haunted and uncanny nature, no more undue and almost profane apotheosis of Italian saints and the Hebrew mother, but a loving and inspired portrayal of the Scriptural stories, and

the lives of the saints, from Paul and Augustine down to John Eliot and Bishop Patteson. The heart of Angelico, the brain of Leonardo, the patience of Hunt, the purity of Allston, should be combined in the Christian artist of the future.

CHAPTER V.

Fra Angelico's Three Epochs. — Limitations. — Misplaced Paintings. — Portraits of Fra Angelico. — A Handful of Laurels.

THERE are three well-marked epochs in the life of Fra Angelico, although the same talent and a similar inspiration is everywhere present. The first includes the years of his youth and studies, and the exile in Umbria, and is filled with exuberance, freshness, tenderness, and simplicity, showing also a tendency to richness in ornament and minuteness in detail. The second and most productive period was that which was given to the frescos in San Marco, when he excelled in grace and nobleness, and gave evidence of prolonged and careful studies. The last epoch dates from the journey to Rome, and its fruits are the perfection of monumental painting, and show that the master had been deeply impressed by the remains of ancient art. The first period represented the study of tradition; the

second, that of nature; and the third, that of the antique.

But when one attempts to follow back the streams of Angelico's art to their sources, he is confronted with widely diverse testimonies. One eminent critic calls him a descendant of Giotto; another, the last exponent of the Semi-Byzantine school, which was older than Giotto; and another, a modified and sentimentalized Orcagna. These are, indeed, matters of opinion, and not of history; and the standards of judgment are so various that no valuable conclusion is possible.

Von Rumohr, the great German critic, says that Fra Angelico has the high merit of being the first to express the mental emotions and their most subtle modifications in the human countenance, and adds: "Not that we mean to point him out as a physiognomist, for in seizing the varieties of the human countenance Masaccio has unquestionably a power greater than Giovanni's, in whose hands there is no doubt a certain uniformity of expression; but yet Giovanni obtained a very decided influence on his times by the clearness with which, within those limits,

he impressed upon the countenance the tenderest emotions of the soul."

One of the most striking differences between the Crucifixions painted by the Dominican artist and those by other painters is that Angelico always represents the Saviour as still living, with the blood freshly flowing from His sacred wounds, and His calm and loving eyes looking out over the world below, filled with divine compassion and eternal affection. No study of facial expression could show greater skill and convey more pathetic memories than these marvelous faces of the Sufferer on Calvary.

The talent of Angelico was great, but it had its limitations, and perhaps the chief of these was an inability to adequately represent scenes of confusion, terror, and evil. The devils in his pictures are by no means formidable, and the condemned souls appear like naughty children rather than beings lost forever. It needed the pencil of Michael Angelo to foreshadow such immense agony. So also of the executioners in Fra Angelico's martyrdoms and crucifixions, the false Apostle, the malevolent Jews, — they draw forth neither scorn nor feelings of aversion from

the spectator, being devoid of the appalling and exaggerated ugliness with which some of the Renaissance painters represented the evil characters in their pictures.

Notwithstanding his deep religious sentiment and the sweet dignity of all his works, Fra Angelico was often guilty of the exceeding bad taste of introducing portraits of contemporaries for the heads of his saints, and thus composing pictures which could not be looked upon without a certain confusion of emotions. Fra Antonino appears in one of these works disguised as a seraphic saint; and in others the master perpetuated the features of his friends Michelozzo Michelozzi, the Medicean architect, Nanni d'Antonio di Banco, the sculptor, and other eminent contemporaries. In his later years the master preferred fresco-painting to any other form of art, and manifested a great degree of skill therein. This predilection was fortunate in its results, for it secured the permanence of the pictures in the shrines for which they were painted, and prevented their shipment to the cold North, or their collocation with the fleshly compositions of other schools of art.

The purely devotional and religious pictures of Italy have been removed from their original and proper places, amidst the incense and lights of the altars, and placed in the civic museums and the palaces of the nobles of Northern Europe, oftentimes with most incongruous neighbors. Degraded from their former sacred office to the rank of decórations or historical curiosities, and placed beside Titian's Venuses or Dow's Dutch tavern-scenes, they indeed seem, as a grave Dominican of our days has expressed, "the sacred vessels of the temple in the midst of Belshazzar's feast." There are but few pictures which suffer so much by this untoward fate as do those of Fra Angelico, which were not created for the garish light of museums and the cold glance of the dilettants, but for the painted twilight of the high-arched chancel and the ardent contemplation of the wrapt devotee. Not more than one tenth of the monk-painter's works remain in the churches for which they were destined, and the remainder are in various national and royal galleries and connoisseurs' collections. The compositions which were executed for unlearned friars and peasants to view,

in dim shrines and at considerable distances, are now brought under the inspection of studious and fastidious critics, in full white light, and within a few feet of the floor. Yet Angelico's fame has not diminished under such an unforeseen ordeal, but grows brighter and fairer with every new generation of amateurs. The Dominicans of old believed, and those of the nineteenth century still maintain, that the great painter of their order was endowed with a kind of inspiration, which constrained him to work above the line of criticism.

The pupils of Fra Angelico were few in number and poor in fame, since his cloistered life did not permit of the establishment of an open studio; even if his humble and retiring character had not rendered the magistral responsibilities distasteful. For this reason, Fra Angelico had but little influence upon his contemporaries in art, who generally painted in a manner less purely religious, and had but little sympathy with their tonsured brother.

Benozzo Gozzoli was the most celebrated of Angelico's pupils, and faithfully shared many of his labors. The master's style is reflected in

Gozzoli's pictures at Montefalco; but after the monk's death his disciple was allured by the new and luxurious manner of the Renaissance artists and painted the great frescos in the Campo Santo in this naturalistic style.

Vasari also speaks of two other pupils of Fra Angelico, Zanobi Strozzi (of whom no trace now remains) and Domenico di Michelino. Only one picture by the latter is now extant, a remarkable composition in the Cathedral at Florence, representing the laurel-crowned and melancholy Dante returning to offer his immortal poem to Florence. Zanobi Strozzi was a scion of one of the noblest families of Florence, and appears to have painted many pictures, of which Vasari gives a partial list. It is probable that his works were lost when the religious orders were dispersed, at the outbreak of the French Revolution.

Vasari states that Gentile da Fabriano was a pupil of Angelico; but this indeed seems impossible, because Gentile was at the head of the Orvietan painters as early as 1423. Furthermore, his manner shows no trace of the influence of the great Dominican, having more of

the northern character of meagreness and ill-drawing.

There is no satisfactory portrait of Fra Angelico extant. The most authentic one is the bas-relief on his tomb; but this is so rudely done that it possesses little value. There is a tradition that Luca Signorelli portrayed him as one of the monks, in his picture of the punishment of the martyrs of Antichrist; but the head thus designated is too young, for Angelico was more than sixty years old before Signorelli could have known him. The portrait which Vasari gives in his account is a wood-engraving, copied from a head which Fra Bartolommeo put in his picture of 'The Last Judgment,' at Florence. It is thought that Bartolommeo copied this head from the authentic likeness of Angelico then preserved at San Marco. Two portraits were made during the master's life-time, one of which was placed in St. Antonino's cell, with those of fourteen other celebrated Dominicans of the reform; while another was in the refectory of Fiesole, and bore the legend: *Beatus Ioannes pictor, moribus et penicillo Angelici cognomen jure merito H. C. F. Hujus conventus filius.* The portrait

by Fra Bartolommeo was carefully traced and engraved by Nocchi, and a copy thereof is printed on the first page of the Arundel Society's sketch of Fra Angelico. It is safe to say that not one in a thousand would see the lovely traits of our artist's character outwardly indicated by this harsh, censorious, and unintellectual profile. Fortunately, it is only a hypothesis which asserts that this unpleasant outline represents Fra Angelico's face; and furthermore, it bears but little resemblance to the effigy on his tomb. Carlo Dolce also painted a portrait of the master (now in the Florentine Academy), but it is probably ideal.

Lanzi, in his history of Italian painting, bestows on Fra Angelico the extraordinary title of "the true Guido of that age;" and there is truly a certain similarity between the two artists, in facility of pencil, elegance of proportion, and sweetness of coloring. The rare and quaint devoutness of the Bolognese painter might have made of him also an angelic master, had he lived in simpler days and under more sacred influences. How grand is that archangel of Guido's, and how different from Angelico's seraphs,

whose infinite purity is not endowed with power, and whose unsearchable love could never result in helpfulness. The monk's angels are indeed mystic, supernal, above our comprehension, the highest product of Imaginative Spirituality, or of that passionate ideal which Ruskin attributes to Fra Angelico, in distinction from Raphael's philosophical ideal.

Paul de St. Victor has written this beautiful sentence about our artist: "The light of his studio came from Paradise;" and Arsène Houssaye calls him "the grand master of mysticism, — the greatest painter of the Christian style."

Ruskin speaks thus, and who can hope to pass beyond him? "The art of Angelico, both as a colorist and a draughtsman, is consummate; so perfect and beautiful that his work may be recognized at any distance by the rainbow-play and brilliancy of it: however closely it may be surrounded by other works of the same school, glowing with enamel and gold, Angelico's may be told from them at a glance, like so many huge pieces of opal lying among common marbles. . . . . With what comparison shall we compare . . . . the angel choirs of Angelico,

with the flames on their white foreheads waving brighter as they move, and the sparkles streaming from their purple wings like the glitter of so many suns upon a sounding sea, listening, in the pauses of alternate song, for the prolonging of the trumpet blast, and the answering of psaltery and cymbal, throughout the endless deep, and from all the star shores of heaven?"

CHAPTER VI.

The New Life of Rome. — Angelico's Journey. — Cortona. — Benozzo, the Disciple. — Pope Eugenius IV. — Fra Angelico declines the Archbishopric of Florence. — Accession of Pope Nicholas V

AT last the time drew near when Fra Angelico should journey toward the great mother-city of Europe and the Church, to see which is still, as it was so many centuries ago, the earnest desire of the Roman Catholic and of the artist. Since the then recent return of the Popes from Avignon, where the pontifical government had abode for many decades, the desolate city had arisen to new life, and again the learned and devout men of the West made pilgrimages to see and study its venerable antiquities, returning to their homes with the germs of the Renaissance in their minds. Others there were who visited the seven-hilled city to worship at the tombs of the saints, and to kneel reverently in the catacombs and the basilicas, recalling the traditions of the martyrs.

Finally Fra Angelico joined the great throng pressing towards the papal city, and bade farewell to the scenes which had been dear to him for so many years. It was probably in the year 1445 that he embarked on this journey, traveling slowly southward from convent to convent, until he reached the capital of Central Italy.

The frescos of the Madonna and the Evangelists at Cortona bear such evident marks of having been executed at a much later period than the other paintings in that city, that Cavalcaselle thinks they must have been painted many years afterwards, when the master was on his way to Rome. It would have been natural that he should sojourn at the Cortona convent during this long pilgrimage, and he might have contributed this decoration as a token of his gratitude for the hospitalities of the period of exile.

The master took with him to Rome his most skillful pupil, Benozzo Gozzoli, in order to have an assistant upon whose faithfulness he could always rely. Benozzo was at that time famous for his skill in painting small decorations, and tradition attributes to him the execution of the

remarkably beautiful borders of the Vatican frescos, composed of flowers and fruits, tiaras, cherubs' heads, stars, and other pretty conceits, gracefully and deftly blended.

Pope Eugenius IV. had known Fra Angelico very well at the time when he went to Florence and dedicated the new Dominican convent, and cherished a high opinion of his character and abilities. It is not strange, therefore, that he summoned the monk-artist to Rome soon after his own return; nor can we wonder at the high favor with which the master was received at the papal court. Two motives have been assigned for this summons, the most probable one being that the Pope desired to enrich his palace with religious paintings; and the other, that he had a wish to raise the humble monk to a high ecclesiastical position.

Soon after Angelico's arrival at Rome a notable event occurred, which we shall describe in the words of Vasari: "And as Fra Giovanni appeared to the Pope to be, as in very deed he was, a person of most holy life, gentle and modest, he judged him, on the archbishopric of Florence being vacant, worthy of that

dignity. But the monk, when he heard it, besought His Holiness to provide some other person, as he did not feel himself capable of governing the people; and said that there was in his religion a monk, a lover of the poor, very learned, able to govern, and one who feared God, on whom it would be much better to confer the dignity than on himself. The Pope, hearing this, and remembering that what he said was true, freely granted him the favor, and thus was Fra Antonino, of the Order of Preachers, made Archbishop of Florence, a man truly renowned for holiness and learning, such an one, in short, as to merit being canonized by Adrian VI. in our own time."

This great act of self-abnegation appears as the crowning glory of Angelico's religious life, and bears witness that the humility of soul and Christian modesty which he knew so well how to portray on canvas were really essential and controlling parts of his own inner life. It also proves that he considered his art as a gift from above, in whose exercise he could achieve noble service for the Church and the spread of religion among the common people. There

were many devout men, more skilled in administration than himself, who could worthily occupy the spiritual throne in the Florentine Cathedral, and advance the interests of the great Tuscan diocese with prudence and success. And even his downcast and humble eyes must have seen that no painter in all the world could represent the sweet mysteries of the Christian life so marvelously well as he had done, or so stimulate devotion by the delineation of the sacred scenes of the Gospel history and the traditions of the ancient Church. He recognized his mission, and clung to it by a great self-denial.

For the Archbishopric of Florence was no empty honor, in those days of ecclesiastical power and splendor. The scions of the noblest families, the most devout and able clergymen, eagerly sought the honors and emoluments of this spiritual principality, and the potent throne in the Cathedral of St. Mary of the Flower. What a royal tribute, then, to the monk of Mugello, to elevate him to the seat which had been occupied by so many heroes of the Church.

Having decided so nobly and surely against accepting this vast honor for himself, Fra Angelico preferred his old friend Antonino for the position, and urged the Pope to nominate him thereto. Doubtless Eugenius reposed great confidence in the advice of the Florentine monk, for he needed precise knowledge of the various parties which were then darkly intriguing for the possession of the vacant office. He also knew Antonino personally, having frequently met him at the time of the Council of Florence, and appreciated the grandeur of his pure and austere spirit.

Archbishop Zabarella of Florence died in 1445, and it is a matter of history that the Pope was in great doubt as to whom to appoint as his successor, and also that he was finally induced to choose Antonino by the counsels of certain monks. But Antonino was reluctant to accept this responsible office, and would not do so until Eugenius had laid stringent commands upon him, ordering him to retire to the convent at Fiesole, where he would be sought with great pomp and ceremony, and led to the archiepiscopal throne.

After these things, Pope Eugenius, having delivered to the college of cardinals an admirable discourse on the events of his pontificate and the unity of the Christian world, counseled them as to future action, and craved them to give him a simple and prayerful burial. He then summoned Archbishop Antonino to his bedside, and passed to the other world while listening to the consoling words of the monk-prelate. Thereupon a conclave met in the Dominican Church of Santa Maria sopra Minerva, in whose convent Fra Angelico was lodging, and elected a new Pope.

The prelate who was thus honored with the triple crown was the Cardinal-Archbishop of Bologna, Tommaso de Sarzana; and he assumed the name of Nicholas V., in remembrance of a churchman who had greatly aided him, while a poor and friendless youth at the University of Bologna. He had become well acquainted with Fra Angelico some years before, when Cosmo de' Medici charged him with the duty of forming a library at the Convent of San Marco, and he often met the monk-painter, who was then executing his frescos in the new buildings.

Nor were the associations of those days forgotten, when he was elevated to the highest place in the Church, for he always maintained a warm and appreciative intimacy with Fra Angelico. Under the protection and encouragement of this august friendship our artist passed the last ten years of his life, sheltered from all storms, and devoted solely to his art and its inspirer.

With the death of Eugenius IV. and the election of his successor came a season of active movements in the government of the States of the Church, which kept the new Pope closely engaged for several months. In the mean time the frescoing in the Vatican was discontinued, until the Pontiff could adjust more weighty affairs, and have leisure for such minor works. The hot and unhealthy summer was approaching, and the mountain-born monk-artist longed to flee from the steaming Campagna to the crests of the great northern hills. The opportunity soon came to him, and he hastened to improve it.

CHAPTER VII.

The Cathedral-Builders. — Orvieto and its Civic Pride. — Contract with Fra Angelico. — The Cathedral. — The New Paintings. — Vasari's Pen-Portrait of Fra Angelico.

THE mighty race of cathedral-builders was at that time busy in Italy, providing temples for the worship of the masses and for their instruction, elevation, and security. Under the shadows of these vast buildings the people found their rallying-points; the pictures and stained windows were their libraries; and the facts proclaimed therein were their joy and hope. The cities maintained self-sacrificing rivalries as to which should have the noblest cathedral and the most magnificent ecclesiastical ritual; and no form of art was so costly but that it was drawn into the service of this marvelous emulation. The spirit of the age is grandly shown in the instructions of the Florentine citizens to the architect of their new cathedral: "Forasmuch as the sovereign prudence of a great people wills that

they proceed in affairs of such sort that their external works prove that they are as enlightened as generous, we ordain to Arnolfo, architect of our commonalty, to make the model or design for the rebuilding of Santa Reparata so great and magnificent, that it may be impossible for art and human power to imagine anything more beautiful and more vast. This is what has been said and counseled by the wisest of the city in public and private assemblies. For the affairs of the commonalty ought not to be undertaken, if it is not intended to render them worthy of an immense spirit, as it is composed of the soul of all the citizens united in the same will."

The other Italian republics acted in the same spirit, and produced those mountainous religious structures which still rise over the ancient and impoverished cities of the peninsula, — the only visible monuments of their departed glory. Orvieto was conspicuous among these devout municipalities, and erected a vast basilica of black and white marble, richly adorned with all the resources of art, to commemorate the miracle of the Sacrament. The most renowned artists of

the world were summoned to the city to aid in the great memorial work, and were lodged in a house near the building, under the supervision of the chief master and the magistracy of the Fabric. For three centuries the Orvietans lavished their treasures on this monumental church, employing artists from France and Flanders, as well as their own countrymen, Gentile da Fabriano, Luca Signorelli, Perugino, Pinturicchio, Donatello, and other famous and excellent masters. The Dominicans furnished sculptors and glass-painters; and the Franciscans, Benedictines, and Cistercians sent some of their most skillful brethren thither, to bear their parts in the noble work. Fra Angelico, also, was drawn into this service, and the documents relating to his connection therewith are of high interest, not only as bearing on his life and position, but also as revealing certain tendencies of mediæval art.

In May, 1447, the council of the Fabric deliberated about a new artist, and brought up the name of Fra Angelico, which had been suggested by a Minorite friar, Fra Francesco, who was engaged in painting the glass for the windows.

The results of the discussions were chronicled in the Latin language, and are published in the *Storia del Duomo*, to this effect: "Considering that the chapel facing the one of the Corporale is blank . . . . it would be fitting to have it painted by some good and famous master-painter. At this moment there is in Orvieto a religious of the Observance of St. Dominic, who has painted, and is painting, the chapel of our Most Holy Father in the Palace of the Vatican, who might perhaps be persuaded to come and paint the chapel: *he is the most famous of all the painters of Italy*, and would paint in the church as many as three months in the year, namely, June, July, and August. During the other months he is obliged to serve the Holy Father, but in these months he does not wish to stay in Rome. He asks a salary for himself at the rate of 200 golden ducats a year, with expenses of food and colors, scaffoldings, etc. And the name of the said master-painter is Fra Giovanni."

The chamberlain announced to the council, three weeks later, that "Fra Giovanni di Pietro has accepted the invitation given him, to come

and paint the new chapel; and as he is to be in Orvieto a little before the feast of Corpus Domini, it is necessary for the council to decide on what he shall paint. After much speaking, it is decided that they shall wait for the painter, and determine when they have his advice." Twelve days afterwards the following deed was passed: —

"After several conversations with the painter, it is unanimously agreed on every point. The chamberlain has led the religious, Fra Giovanni di Pietro, master-painter, of the Order of Preachers of the Observance of St. Dominic, to the new chapel to be painted, and there given over to him all the work, on the following conditions: —

"Fra Giovanni shall himself work on the pictures, together with Benozzo Cesi of Florence, Giovanni Antonio of Florence, and Jacopo da Poli, well and diligently, and with befitting skill and care.

"Also he shall labor and take care that the figures of the pictures be beautiful and commendable. Also the undertaking shall commence to-morrow, June 15th. Also every year

25649

he shall paint, with the above named persons, in June, July, August, and September, until the entire chapel is painted. Also he shall do all without fraud or deceit, to the commendation of any good master-painter.

"And for the aforesaid, the chamberlain, in the name of the council, has solemnly promised and sworn to the said Fra Giovanni, present and accepting for himself and his heirs, and to Benozzo, Giovanni, and Jacopo, to give and pay to Fra Giovanni, for his labors, a salary for the four months every year at the rate of 200 ducats of gold, of the value of seven pounds each, for every complete year: that is, the third part of 200 ducats for the four months. Also to Benozzo every month, seven ducats of the same value, to Giovanni two ducats, and to Jacopo one ducat. Also he shall give to the said master-painter all the colors necessary for the pictures, over and above the salary.

"Also for their expenses, besides the salaries, bread and wine as much as is sufficient for them, and twenty pounds of pennies every month whilst they are at work. Also he shall pay the expenses for them up to the present day. Also

the said master, Fra Giovanni, whilst the scaffolding is being put up, shall make the design of the pictures and figures which he is to paint on the vault of the chapel."

Rising from the crests of lofty cliffs, with vast views over the valleys of the Tiber and the Paglia, and along the broken lines of the Etruscan mountains, Orvieto lifts its crown of towers high inta the fair sky; and higher still rises the aërial cathedral, constructed on a platform of purple Apennine marble. Precious stones are built into its walls, and a rich light enters the nave through windows of alabaster. The adornment of this marvelous structure has employed 150 sculptors, 90 mosaists, and 68 master-painters; and has resulted in a temple worthy even of Orvieto, that faithful Guelphic citadel in which no fewer than thirty-two popes have found shelter when driven from Rome.

In this noble city, and once more restored to the air of the mountains, and inspired by the views from the high battlements of Orvieto, Fra Angelico fell to work with great enthusiasm, and accomplished so much that some writers doubt whether he could have painted it all himself.

But the citizens were very helpful and sympathetic, and observed his progress with the keenest interest. The official title bestowed upon him was *Maestro dei Maestri*, or "Master of the Masters."

Twelve days or more had passed when Antonio Giovanelli, one of the pupils of the monk-artist, met with a fatal injury by a beam falling from the scaffolding, and was soon afterwards buried at the expense of the Fabric. After this sad event, the work proceeded without further mischance, until the latter part of September. Besides his other assistants, the master employed two painters of Orvieto, Pietro and Giacomo, who probably executed the ornaments. On the 28th of September Fra Angelico drew 103 florins of gold from the Fabric, and straightway departed for Rome. He never returned to Orvieto, and the chapel was left in an unfinished condition. No one knows why he failed to carry out the contract, whether the Pope opposed his doing so, or whether his health was becoming too much enfeebled for the long and arduous journey. It seems that his reasons were satisfactory to the Fabric, although they

always hoped for his return, since the historian of Orvieto Cathedral states that they refused to allow other and famous artists to continue his labors, until "envious death broke his pencil, and his beautiful soul winged its way amongst the angels, to make Paradise more joyous."

The subject which Fra Angelico chose for the decoration of the Orvietan chapel was the Last Judgment, a theme which he had previously and elsewhere delineated with great skill and sublimity. He painted only the Christ and the choir of prophets, over the space which was to have contained the general resurrection and the angelic selection. The majestic figure of Christ, holding the world in one hand and curbing the reprobate with the other, was the source of Michael Angelo's inspiration in his Christ at the Sistine Chapel, a work which is almost a parody of the elder composition. The prophets are sixteen in number, forming a pyramidal group, with faces full of strong expression and noble dignity. This fresco bears the inscription: *Prophetarum laudabilis numerus.*

In the year 1449 the people of Orvieto sent a messenger to Fra Angelico to see if he would

not once more leave Rome during the heats of the summer, and spend a few weeks in their romantic hill-city, painting in the Cathedral. But he either could not or would not go thither, and the great Duomo of black and white marble saw him no more. It was probably at his suggestion that his old pupil, Benozzo Gozzoli, offered to undertake the work which the Orvietans were so anxious to see completed. During the same summer Benozzo was given an opportunity to display his ability at Orvieto, but the officers of the Fabric were not pleased with his work, and he returned disconsolately to the studio.

The chapel at Orvieto, thus begun by Fra Angelico, was continued by his younger contemporary, Luca Signorelli. Luca was a relative of Vasari, and in his great old age told the biographer many details of the monk-painter's life. Another source of information for Vasari was his drawing-master, Guillaume de Marcillat, an aged French Dominican, who doubtless gave him many traditions of the monks about their beatified artist. Somewhat later, he obtained a few facts from Fra Eustachio, who had been re-

ceived into the Convent of San Marco by Savonarola, within forty years of the death of Fra Angelico. In these and other ways the author of the charming biographies of artists must have received a clear and connected idea of his saintly subject, while the traditions were still fresh and from the lips of men who had actually seen Angelico. His own manner was so different from the Christian art of the cloister, and his tastes were so far opposite, that we may receive his report as nearly impartial.

Hear, therefore, the marvelous and fascinating description which Vasari gives: "Would to God that all religious men would employ their life as this truly Angelic father did! for he consecrated every moment of his to the service of God and to the good of the world and of his neighbor. What more can or ought to be desired than to gain the Kingdom of Heaven by living holily, and an everlasting fame on earth by making masterpieces? Besides, a talent so superior, so extraordinary, as that of Fra Giovanni, could belong only to a man of great sanctity. . . . . He avoided all the works of the world, and his life was so pure, he loved the poor in such a

manner, that I believe his soul is now in Heaven. He continually labored at painting, and would represent only those things which concerned the saints. He might have been rich; but he thought not of it, and he was accustomed to say that *true riches consist in being contented with a little.* He might have commanded many, and would not do so, saying that *it is less troublesome and safer to obey.* He was free to have honors in his Order and elsewhere; he refused, replying that *he sought no other honor but that of avoiding Hell and reaching Paradise.* . . . . He was extremely meek and temperate. He was accustomed to say that *an artist needed quiet and a peaceful life,* and that HE WHO DOES THE WORKS OF CHRIST, WITH CHRIST MUST ALWAYS BE. He was never seen to be angry amongst his brethren, a thing which seems very astonishing and hardly to be believed. He was contented to admonish his friends mildly and with a smiling face. He replied with the utmost kindness to those who asked any painting of him, to obtain the Prior's consent, and he would satisfy them. In fine, this Father will never be too much praised for his works. His words

were full of humility and modesty; his pictures, of grace and devotion. The saints he has represented resemble saints more than all the others. He never would retouch his works or begin them again. He left them as he had done them at first, for he said that it was the will of God. We are assured that Fra Giovanni never touched his pencil without having first said a prayer. He never painted a Crucifixion without watering it with his tears. Thus, in the heads and attitudes of his figures we see all the goodness, faith, and greatness of his Christian soul."

CHAPTER VIII.

The SS. Annunziata Pictures from the Life of Christ. — Other Tuscan Pictures. — Angelico visits Florence in his Old Age.

NONE of the biographers of Fra Angelico speak of his returning to his own country after going to Rome, yet there are several reasons for supposing that such a journey was undertaken. Indeed, very little is said of his life, after entering the papal service, and there is nothing to forbid the theory above alluded to, which is, moreover, almost certified by known facts.

When Piero de' Medici built the magnificent Chapel of the Vergine Annunziata, in Florence, from the plans of the architect Michelozzi, he spared no cost to make it worthy of his illustrious patronage, and of the great Cosmo, his father, of whom it was a memorial. Pagno Portigiani was deputed to carry out Michelozzi's plans, and other skillful artists and artificers were given parts of the decoration to do. At

this time, also, Fra Angelico was engaged to adorn the receptacles for the gold and silver plate, so that they might be worthy to stand near the miraculous picture of the Virgin. Now the Annunziata Chapel was founded in 1448, and hence the monk-painter's work for it must have been done at a later time. There were thirty-five of these panels, which are now in the Academy of Fine Arts, at Florence, and have been beautifully engraved and published in series (in 1843).

'The Life of Our Lord' is the theme of this great poem of art, which shows at once the devoutness, the theological learning, and the artistic skill of its designer. The pictures give evidences of long meditations on the Scriptures and the writings of the Fathers, and a thorough knowledge of the mystic iconography of the Middle Ages.

The series of paintings representing the history of Our Lord bears the evidences of deep theological studies, and an intimate textual acquaintance with the Bible. The first picture, Angelico's prologue to his great poem of redemption, is of a most mystical character, and

recalls the quaintly intricate speculations of the schoolmen of the dark ages. On one side appears Ezekiel, contemplating the symbolical wheel, and on the other is St. Gregory, writing an explanation thereof. All the verses of Ezekiel describing the vision of the double wheel are written above, together with St. Gregory's commentary thereon, wherein he interprets the concentric wheels as the Old and New Testaments. Around the Old-Testament wheel he has written the first verses of Genesis, and the twelve spaces between the spokes are occupied by Moses, David, Solomon, and nine other leaders of the Hebrew Church. Around the New-Testament wheel are the first verses of St. John's Gospel; and its eight compartments contain the four Evangelists and the four writers of the Epistles, — the former being represented with the heads of their symbolic creatures. In this wonderful picture there are twenty-two figures, forming a great hieroglyph of Christian history. It is indeed fortunate for a rationalistic generation that the full meaning of such an obscure work has been recorded by admiring monks, to whom recondite conceptions of this character were fully comprehensible.

The next thirty-two pictures are devoted to events in the life of Christ, and each of them is accompanied by a double text from the Scriptures, written in Latin. One of the texts is from the Old Testament, and the other is from the New Testament, illustrating the Messianic prophecies and their fulfillments.

The Incarnation is a scene in a rich portico, with the angel and the Blessed Virgin kneeling, and the Holy Ghost hovering over them. The written legends are: Behold a Virgin shall conceive, and bear a Son, and His name shall be called Emmanuel. (Isaiah vii.) Behold thou shalt conceive in thy womb, and shalt bring forth a Son, and thou shalt call His name Jesus. (Luke i.)

The Nativity shows the heavenly Child, near a ruinous stable, with Mary and Joseph adoring Him, and angels chanting the *Gloria in Excelsis*. The texts are: Unto us a Child is born, unto us a Son is given. (Isaiah ix.) The days were accomplished that she should be delivered. And she brought forth her first-born Son. (Luke ii.)

The next scene is *The Circumcision*, with the texts: Circumcise yourselves to the Lord, and

take away the foreskin of your heart. (Jeremiah.) And when eight days were accomplished for the circumcising of the child, His name was called Jesus. (Luke ii.)

The Adoration of the Magi is accompanied by the verses: The kings of Tarshish and of the isles shall bring presents: the kings of Sheba and Seba shall offer gifts. (Psalms lxxii.) And when they had opened their treasures they presented unto Him gifts: gold, and frankincense, and myrrh. (Matthew ii.)

The Purification is illustrated by the words: And the Lord whom ye seek shall suddenly come to His temple, even the messenger of the covenant, whom ye delight in. (Malachi.) They brought Him to Jerusalem, to present Him to the Lord. (Luke ii.)

The Flight into Egypt has: Lo then would I wander far off, and remain in the wilderness. (Psalms lv.) Arise and take the young Child and his mother and flee into Egypt. (Matthew ii.)

The Massacre of the Innocents: They have done unjustly against the children of Judea, and have shed innocent blood in their land. (Joel.) Then

Herod was exceedingly wroth, and sent forth, and slew all the children that were in Bethlehem. (Matthew ii.)

Jesus in the midst of the Doctors: The wise men are ashamed, they are dismayed and taken; and what wisdom is in them? (Jeremiah viii.) They found Him in the temple, sitting in the midst of the doctors, both hearing them, and asking them questions. (Luke ii.)

The Baptism of Christ: Then went he down and dipped himself seven times in Jordan. (II. Kings v.) Jesus came from Nazareth of Galilee, and was baptized of John in Jordan. (Mark i.)

The Marriage in Cana: Thou shalt take of the water of the river . . . . and it shall become blood. (Exodus iv.) The voice of the Lord is upon the waters. (Psalms xxix.)

The Transfiguration: And, behold, the glory of the Lord filled the house. (Ezekiel xliii.) And He was transfigured before them. (Matthew xvii.)

The Resurrection of Lazarus: O my people: I will cause you to come up out of your graves. (Ezekiel xxxvii.) He cried with a loud voice, Lazarus, come forth! And he that was dead came forth. (John xi.)

The Entry into Jerusalem: Behold thy King cometh unto thee; . . . . lowly, and riding upon an ass, and upon a colt the foal of an ass. (Zechariah ix.) Hosanna to the Son of David: blessed is He that cometh in the name of the Lord. (Matthew xxi.)

The Betrayal by Judas: So they weighed for my price thirty pieces of silver. (Zechariah xi.) What will ye give me, and I will deliver Him unto you? And they covenanted with him for thirty pieces of silver. (Matthew xxvi.)

The Last Supper: Thou shalt daily prepare a burnt-offering unto the Lord of a lamb of the first year without blemish. (Ezekiel xlvi.) And they made ready the passover. And when the hour was come, He sat down, and the twelve apostles with Him. (Luke xxii.)

The Washing of the Feet: Wash you, make you clean; put away the evil of your doings. (Isaiah i.) He poureth water into a basin, and began to wash the disciples' feet, and to wipe them with the towel. (John xiii.)

The Institution of the Eucharist: I do sacrifice for you, even a great sacrifice upon the mountains of Israel, that ye may eat flesh, and drink

blood. (Ezekiel xxxix.) Whoso eateth my flesh, and drinketh my blood, hath eternal life. (John vi.)

Jesus in the Garden: Fear thou not; for I am with thee: be not dismayed; for I am thy God: I will strengthen thee. (Isaiah xli.) And there appeared an angel unto Him from heaven, strengthening Him. (Luke xxii.)

The Kiss of Judas: He which did eat of my bread, hath lifted up his heel against me. (Psalms xli.) And forthwith he came to Jesus, and said, Hail, Master; and kissed Him. (Matthew xxvi.)

Jesus is bound: Behold, they shall put bands upon thee, and shall bind thee with them. (Ezekiel iii.) And they that had laid hold on Jesus led Him away to Caiaphas the high priest. (Matthew xxvi.)

The Mocking: I hid not my face from shame and spitting. (Isaiah l.) And the men that held Jesus mocked Him, and smote Him. And they blindfolded Him. (Luke xxii.)

Jesus before the High Priest: They shall smite the judge of Israel with a rod upon the cheek. (Micah v.) One of the officers which stood by

struck Jesus with the palm of his hand, saying, Answerest thou the high priest so? (John xviii.)

The Scourging: I am ready for scourges, and my sorrow is continually before me. (Psalms.) Then Pilate therefore took Jesus, and scourged Him. (John xix.)

Jesus carries His Cross: He was brought as a lamb to the slaughter. (Isaiah liii.) And He, bearing His cross, went forth into a place . . . . which is called in the Hebrew, Golgotha. (John xix.)

Jesus is stripped of His Garments: They part my garments among them, and cast lots upon my vesture. (Psalms xxii.) And they parted His garments, casting lots. (Matthew xxvii.)

The Crucifixion: He was wounded for our transgressions, He was bruised for our iniquities. (Isaiah liii.) And when they were come to the place which is called Calvary, there they crucified Him. (Luke xxiii.)

The Entombment: To it shall the Gentiles seek; and His rest shall be glorious. (Isaiah xi.) And he took it down, and wrapped it in linen, and laid it in a sepulchre. (Luke xxiii.)

The Descent into Hell: He brought them out

of darkness and the shadow of death, and brake their bands in sunder. (Psalms cvii.) Thou hast redeemed us to God by thy blood, out of every kindred, and tongue, and people, and nation. (Revelation v.)

The Holy Women at the Sepulchre: When I awake, I am still with thee. (Psalms cxxxix.) Ye seek Jesus of Nazareth . . . . He is risen; He is not here. (Mark xvi.)

The Ascension: And He rode upon a cherub, and did fly; yea, He did fly upon the wings of the wind. (Psalms xviii.) So then after the Lord had spoken to them, He was received up into heaven. (Mark xvi.)

Pentecost: I will pour out my spirit upon all flesh, and your sons and your daughters shall prophesy. (Joel ii.) And they were all filled with the Holy Ghost, and began to speak with other tongues. (Acts ii.)

The Coronation of the Virgin.

'The Law of Love' is one of the last of the Nunziata pictures, and portrays a flowery meadow, in which rises the Cross, with a banderole on which the twelve articles of the Creed are indicated. About this Tree of Life of the new

Eden are the Prophets and Apostles, each bearing banderoles on which are inscribed corresponding texts, the former giving lines from their prophecies, and the latter holding forth the answering sentence of the Apostles' Creed, concerning which tradition assigns the promulgation of one article by each of the twelve. By this method of presentation the marvelous fulfillments of the ancient Hebrew prophecies are made apparent to the most unlearned observer. Another phase of this great object-lesson is the seven-branched candlestick at the foot of the cross, which is adorned with banderoles bearing the Biblical texts relating to the seven Sacraments.

The picture which closes this series is 'The Last Judgment,' a noble treatment of a subject which was a favorite with the mediæval artists from the days of Giotto and Dante, and was often represented in the cathedrals and parish-churches, and even on the public squares of the cities. Orcagna's grand versions of the last day adorned the Church of Santa Maria Novella and the Campo Santo, and summoned those who saw them to take heed of the manner of

their lives, lest on that day they should be put away on the left hand. The chief picture in which Fra Angelico treated this solemn and awful scene was the closing one of the Nunziata series, a composition double the size of the others, and framed with appropriate texts from the Bible. In that wonderful work Christ appears sitting in the midst of a circular glory, surrounded with saints and apostles, while below, the resurrection is taking place, the righteous rejoicing with angels on a flowery meadow, and the damned being dragged by devils into the pit of hell.

The pictures of this great series differ widely in merit, both of conception and execution, and this fact is attributed to the participation of Fra Benedetto in the work. Vasari states that the latter often aided his brother in his labors, and Rosini thinks that the parts done by each can be determined by the greater or less amount of gold they have used. Another test, which Cartier suggests, after a careful study of the choir-books of San Marco, is that Benedetto's figures are heavily sketched and awkwardly put together, while Angelico's are prepared with

great lightness, and with a scarcely perceptible touch of brilliant red. In the few imperfect and inaccurate parts of the Nunziata pictures, it is possible that we see the handiwork of Benedetto, or some equally unskilled assistant. He was still living in the year when the chapel was built, and Angelico may have been sent for to complete what his sudden death left incomplete.

The brilliant composition of 'The Madonna and Saints,' which Fra Angelico painted for the Dominican nuns of the Florentine Convent of Annalena, was probably a work of his last decade, since the papal bull regulating this sisterhood was not issued until 1450. Another composition, of very similar character, and by its coloring and touch evidently of the same period, was executed for the Observantine monks, near Mugello. In this picture is a portrait of St. Bernardino of Siena, with the aureole of a saint; and since Bernardino was not canonized until 1450, it is therefore supposed that the Mugello Madonna was executed after that date.

CHAPTER IX.

Pope Nicholas V. — His Chapel in the Vatican. — The Monument of Fra Angelico.

ONCE more Fra Angelico entered Rome, and rejoined his brethren at Santa Maria sopra Minerva. It seems most likely, from the combination of several corroborating circumstances, that the larger part of his works at the Vatican was done after the episode at Orvieto. He had then passed his sixtieth year, and was entering a quiet and tranquil old age, consoled with rich memories of a noble and consecrated life, and upheld by hopes of the celestial city beyond.

The intimacy between the Pope and his painter, as well as the naïveness of the latter, is illustrated by the story which Vasari tells, thus: "Fra Giovanni was a man of simplicity, and most holy in his habits: and he gave this evidence of his goodness, that when Pope Nicholas V. wished one morning to give him a re-

past, he scrupled to eat flesh without his Prior's license, not reflecting on the higher authority of the Pontiff." Alberti says that the Pope became alarmed, while the chapel-frescos were under way, at seeing his artist grow meagre and feeble in body, and urged him to substitute a richer and more strengthening diet for the frugal fare of the Dominicans.

Nicholas V. was a prince of great ability and liberality, and labored boldly to augment the power of the Church and the splendor of Rome. He preached a new crusade against the Moslem hordes advancing on Constantinople; began the vast Church of St. Peter; widened and enriched the Roman streets; and filled the Vatican with men of profound learning and treasures of ancient wisdom. Rare manuscripts were gathered, at great expense, and hundreds of copyists were engaged in duplicating their pages, while a new interest in art and architecture was aroused in the Roman nobility. From this reign dates the foundation of the Vatican Library, when the eminent scholars Poggio of Florence, George of Trebizond, and Leonardo Aretino were drawn to Rome to assist in the great work.

Fra Angelico was the pioneer of art at the Vatican, and illuminated the first fair pages of that great volume of masterpieces, to which the world can show no rival. His was the hand which first traced the symbols of religious iconography in the venerable Apostolic Palace, which the supreme genius of Raphael and the sublime conceptions of Michael Angelo afterwards combined to adorn. In that glorious sixteenth century, when the Sistine Chapel and the Stanze were made sacred to the memories of the two princes of art, the naïve and saintly works of the Fesulan monk were well-nigh forgotten, and a part of them were ruthlessly destroyed. Yet it may well be doubted whether the masterpieces of the victorious school of art were as great in monumental beauty and living faith as those of the earlier and less sophisticated painters; and the catholic spirit of modern scholarship has given fresh and unfading laurels to the designs of Fra Angelico. As long as the Vatican shall stand, the shrine which he adorned can never again be closed and forgotten.

The Chapel of Nicholas V. still exists as one of the chief ornaments of the Vatican, and re-

tains beautiful frescos executed by the hand of Fra Angelico. This shrine is about twenty-one feet long by fourteen feet wide, with a pavement of white marble, beautifully inlaid with the sun and the twelve months of the year, and a small altar under its single arched window. Three sides are occupied by frescos of the histories of the lives of St. Stephen and St. Lawrence, the former being in the six arches of the upper part. The subjects are as follows: St. Peter conferring the diaconate on St. Stephen, before a richly ornamented altar; St. Stephen distributing alms to the poor, in the presence of a group of dignified Christian women; St. Stephen preaching to a throng of attentive and nobly-drawn people, surrounded by magnificent buildings; St. Stephen delivering his sublime discourse before the Jewish council; St. Stephen dragged to his martyrdom by a crowd of infuriated Jews; and the closing scene, the first of the martyrs kneeling and looking heavenward, while blood streams from his bruised face and over his sacerdotal robes.

The lower line of frescos represents the history of St. Lawrence, in five pictures, as follows:

St. Lawrence receives the diaconate, surrounded by richly clad ecclesiastics, and with a Christian basilica in the background; Pope Sixtus delivers the treasures of the Church to St. Lawrence, as the soldiers approach to lead him to martyrdom; St. Lawrence distributes alms to the poor and diseased, who surround him on every side; the Emperor Decius orders St. Lawrence to worship the Roman gods, under penalty of torture and death if he refuses; and finally, St. Lawrence being roasted to death, before the Emperor and his court.

These historic frescos are framed by figures of the chief doctors of the church, sitting under exquisitely painted Gothic canopies. They include St. Leo and St. Gregory, the great popes; St. John Chrysostom and St. Athanasius, the eminent Greek theologians; and the illustrious saints, Augustine, Ambrose, Bonaventure, and Thomas Aquinas. The ceiling is colored with ultramarine blue, and studded with golden stars, among which are pictures of the four Evangelists. The roof-ridges even are ornamented; and a rich drapery is painted at the bottom of the walls.

The entire decoration of this chapel is harmonious, poetic, and monumental, exhibiting a rare richness of fancy and perfection of conception. The fruits of the master's later studies appear in the scientific treatment, vigorous tones, and powerful modeling which are added to his former pure drawing and delicate coloring. But this increase in technical skill and manual dexterity was not attended with any diminution of spiritual insight and supernatural holiness. The painter of the Vatican, the favorite of two great popes, retained the sweet and tender purity and innocence which had been nurtured in the convent-cell at Fiesole, and still lived a life of self-denial and simplicity.

It is a most extraordinary circumstance that this exquisite chapel, so important in the history of Christian art, was for a long time closed up and forgotten. It is on the second floor of the Vatican, and is entered from the ante-chamber of the Hall of Constantine; but when the learned art-student, Bottari, re-discovered the neglected shrine, he was obliged to enter it by a window, because no key could be found for the door. The Roman professors of painting immediately

declared against the principles of art exemplified in these frescos, and forbade the study thereof to their pupils, as dangerous to their taste. At wide intervals of time the pictures had been restored, though not enough to ruin them; as when Gregory XIII. ordered their renewal, late in the sixteenth century; and about a hundred and thirty years later Clement XI. repaired the chapel, and Benedict XIII., a Dominican Pope, re-consecrated the altar. In 1815 Pius VII. had the frescos cleaned, "to preserve them for the desire and study of all." The western wall has suffered from dampness, and the pictures near the altar have been skillfully detached and transferred to canvas. The frescos were engraved and published at Rome, in 1810, in six plates folio, and single subjects have also been engraved in other forms.

Under the auspices of Nicholas V., Fra Angelico also decorated the Chapel of the Holy Sacrament, in the Vatican, which was destroyed during the next century by Paul III., to make the staircase leading to the Sistine Chapel. The little that we know about this Sacramental chapel is contained in Vasari's words: "In this

work, which was an excellent one, he executed in fresco, in his own manner, some histories from the life of Christ, and introduced portraits of many persons eminent in his time. These portraits would probably have been all lost if Paolo Giovio had not had the following taken off for his museum: Nicholas V.; the Emperor Frederick, who, at that time, came into Italy; Fra Antonino, who was then Archbishop of Florence; Biondo da Forli; and Ferdinand of Arragon." Truly these were noble subjects to sit to the poor religious of Fiesole, — a Pope, an Emperor, a saint, and a prince, — besides we know not how many other men of high estate, chosen from the scholars and prelates who surrounded the pontifical throne. It is to be deeply regretted that these historic frescos were not preserved, and that even those saved by Bishop Giovio have since been lost.

It appears that Angelico must have been engaged upon this work as late as 1452, because the Emperor Frederick III., who was portrayed therein, did not visit Italy until that year. This fact is sufficient to prove that Cartier and certain other writers are incorrect when they report that

the monk retired to his cell several years before his death. There is a deep interest in remembering that Frederick III. was the last of the German emperors who went to Rome to be crowned.

To the period following Angelico's return from Orvieto, M. Cartier also refers the production of two brilliant pictures in the Museum at Naples, and now attributed to Giottino. These are 'The Assumption of the Virgin' and a representation of the miracle by which the site for the Basilica of Santa Maria Maggiore was determined.

The master also painted several pictures for the Church of Santa Maria sopra Minerva, which is usually known as "The Minerva," since it occupies the site of an ancient temple of that goddess. The altar-piece was executed by Fra Angelico, and is now in the Caraffa Chapel; and 'The Annunciation' is in the Chapel of the Rosary. In the transept are several works attributed to him, whereof wood-cuts were inserted in the rare old devotional book entitled *Meditationes Reverendissimi patris Domini Johannis de Turrecremata.*

According to Vasari's statement, the master

also illuminated several great books for the Pope, doubtless psalters or missals for the use of the appreciative Nicholas himself.

The eight years which passed after Fra Angelico returned from Orvieto are devoid of record, so far as his life is concerned. He seems at last to have returned to the cloister at Santa Maria sopra Minerva, and disappeared among his brethren, to pass the last years of a saintly life in still higher deeds of consecration and holiness.

Finally, the angel of death ventured to approach the cell of the blessed painter, and summoned him to the actual contemplation of those scenes which he had so often marked in holy dreams. According to the Dominican ritual, the brethren of the convent ranged themselves about his couch, during the last moments, and solemnly chanted the *Salve Regina;* but no one can tell how he met death, or aught of the incidents of the closing scene. In his sixty-eighth year, — on the 18th of February, 1455, — Fra Angelico passed away.

The most interesting of the many famous monuments which adorn the Church of Santa Maria sopra Minerva in Rome is a simple tomb-

stone between the sacristy and apse, on which reposes the marble figure of a Dominican monk. Under that stone are the remains of Fra Angelico.

The epitaph on his tomb was composed by Pope Nicholas V., and reads thus: —

Non mihi fit laudi, quod eram velut alter Apelles;
Sed quod lucra tuis omnia, Christi, dabam.
Altera nam terris opera extant; altera cœlo.
Urbs me Joannem flos tulit Etruriæ.

The following is the very free translation of this epitaph which is printed in the Arundel Society's sketch: —

"Not that in me a new Apelles lived,
But that Thy poor, O Christ, my gains received;
This be my praise: Deeds done for fame on earth
Live not in Heaven. Fair Florence gave me birth."

Professor Norton thus translates these lines: —

"Not mine be the praise that I was as a second Apelles,
But that I gave all my gains to thine, O Christ!
One work is for the earth, another for heaven.
The city, the Flower of Tuscany, bore me — John."

A LIST OF THE

CHIEF PAINTINGS OF FRA ANGELICO DA FIESOLE,

NOW IN EXISTENCE, WITH THEIR PRESENT LOCATIONS.

*** *The Titles of doubtful pictures are followed by interrogation-marks.*

ITALY.

FLORENCE. — *Convent of San Marco,* — The Crucifixion; St. Peter Martyr; St. Dominic; Pietà; Christ as a Pilgrim; St. Thomas Aquinas; The Crucifixion, and Saints; St. Dominic and his Illustrious Monks; The Annunciation; The Nativity (?); The Presentation in the Temple; The Adoration of the Magi; The Baptism of Christ (?); The Temptation in the Desert (nearly ruined); The Sermon on the Mount (?); The Transfiguration; The Last Supper (?); The Prayer in the Garden of Gethsemane; The Treason of Judas (?); Christ in the Prætorium; Christ bearing the Cross; The Crucifixion; Christ on the Cross (?); Longinus piercing the Saviour's Side; The Burial of our Lord (?); The Descent into Hell (?); The Holy Women at the Tomb; Noli me Tangere; Christ on the Cross, and Saints; The Coronation of the Virgin; Christ and the Madonna, with Saints; The Annunciation; The Madonna and Saints.

The Academy of Fine Arts, — The Descent from the Cross; sixteen small pictures of saints; The Life of Christ, consisting of thirty-five pictures, to wit — The Vision of Ezekiel; The Annunciation; The Nativity; The Circumcision; The Adoration of the Magi; The Presentation in the Temple; The Flight into Egypt; The Massacre of the Innocents; Jesus among the Doctors; The Baptism of Our Lord (?); The Marriage at Cana (?); The Transfiguration (?); The Resurrection of Lazarus (?); The Triumphal Entry into Jerusalem (?); The Bargain of Judas; The Last Supper (?); The Washing of the Feet (?); The Eucharist (?) The Prayer in the Garden of Olives; The Kiss of Judas (?); The Arrest of Our Lord; The Mocking of Christ; Christ before Pilate; The Scourging; Bearing the Cross; Christ stripped of His Garments; The Crucifixion; The Burial (?); The Descent into Hell (?); The Ascension (?); Pentecost; The Communion of Saints; The Law of Love (?); The Last Judgment; The Entombment; The Last Judgment; Pietà; The Adoration of the Magi; Sts. Cosmo and Damian, 1438; Madonna and Child; St. Thomas Aquinas; The Crucifixion (?); The Coronation of the Virgin (?); The Legend of Sts. Cosmo and Damian, in six predella-pictures; Madonna and Saints, 1438; Madonna and Angels; Madonna and Six Saints.

Uffizi Gallery, — Madonna with Angels and Saints, 1433; three predella-pictures; The Coronation of the Blessed Virgin; and six small pictures. *Pitti Palace*, — Madonna and Saints (?).

Church of Santa Maria Novella, — Three Reliquaries, with several subjects painted thereon. *Church of SS. Annunziata*, — Sts. Cosmo and Damian, 1638. *The Abbey of Florence*, — St. Benedict recommending Silence (?).

Metzger Collection, — St. Thomas Aquinas(?). *Lombardi-*

Baldi Gallery, — Martyrdom of Sts. Cosmo and Damian; The Adoration of the Magi (?).

Hospital of San Matteo, — Madonna and Angels.

FIESOLE. — *Church of San Domenico*, — Madonna and Saints. *The Secularized Convent*, — The Crucifixion; The Madonna and Saints. *Church of San Geronimo*, — The Virgin and Saints (?).

ROME. — *The Vatican. Chapel of Nicholas V.*, — St. Stephen receiving the Diaconate; The Distribution of Alms; The Preaching of St. Stephen; The Saint before the High Priest; Led to Execution; The Stoning of St. Stephen; St. Lawrence receiving the Diaconate; Farewell of St. Sixtus and St. Lawrence; The Distribution of Alms; The Condemnation of St. Lawrence; His Martyrdom. *The Vatican Gallery*, — Two small pictures from the life of St. Nicholas.

Vatican Christian Museum, — The Entry into Jerusalem (?); The Adoration of the Magi; The Transfiguration and Jesus among the Doctors (in one picture).

Corsini Palace, — Pentecost; The Ascension; The Last Judgment. *Church of Santa Maria de' Pazzi*, — The Last Judgment. *Church of Santa Maria sopra Minerva*, — Altar piece; The Annunciation.

NAPLES. — *National Museum*, — The Assumption of the Blessed Virgin; The Foundation of Santa Maria Maggiore.

ORVIETO. — *The Cathedral*, — Christ; A Choir of Prophets; Madonna.

MONTEFALCO. — *Franciscan Church*, — The Coronation of the Blessed Virgin.

TURIN. — *Royal Museum*, — Two Angels; The Madonna and Child (?).

BRESCIA. — *Church of San Alessandro*, — The Anunciation, 1432 (a copy?).

PERUGIA. — *Church of San Domenico*, — Madonna and

Child, with the shutters adorned with Saints; twelve small pictures of saints; two pictured panels; two small pictures from the life of St. Nicholas da Bari.

CORTONA. — *Church of San Domenico,* — Madonna and Saints, 1447; The Four Evangelists, 1447; Madonna and Angels, with minor pictures in a triptych. *Church of the Gesù,* — The Legend of St. Dominic, in seven small pictures; The Great Annunciation; The Legend of the Blessed Virgin, in seven small pictures. (All the Cortonese pictures date from about 1414, except the two first-named.)

LEONFORTE (Sicily). — *Capuchin Church,* — The Last Judgment.

FRANCE.

PARIS. — *The Louvre,* — The Coronation of the Blessed Virgin; seven small predella-pictures, from the life of St. Dominic.

Gatteaux Collection, — Moses and the Tables of the Law.

Late Pourtalès Collection, — Two Scenes from the Lives of Sts. Cosmo and Daiman.

GERMANY.

BERLIN. — *Museum,* — The Last Judgment (?); The Madonna and Child; The Kiss of St. Dominic and St. Francis; The Appearance of St. Francis to his Disciples.

MUNICH. — *Pinakothek,* — The Entombment; The Eternal Father, with Angels; four scenes from the legend of Sts. Cosmo and Damian.

FRANKFORT. — *Gallery,* — Madonna and Six Angels.

NORTHERN EUROPE.

ANTWERP. — *Gallery,* — St. Ambrose and Theodosius.

BRUSSELS. — *Royal Collection,* — Madonna.

ENGLAND.

LONDON. — *National Gallery*, — The Adoration of the Magi; Christ Triumphant. *Dudley House* (Lord Ward), — The Last Judgment; Madonna and Saints. *Barker Collection*, — Madonna and Angels. *Stanstead House*, — The Burial of the Madonna.

INDEX.

(*The Titles of Pictures are italicized.*)

Adoration of the Magi, 61.
Angelico, The Name, 14.
Annunciation, The, 32.
Annunciation, The, 31, 40.
Annunciation (Brescia), 47.
Annunciation (San Marco), 60.
Archaisms Modified, 71.
Archbishopric of Florence, 91.
Architects Instructed, 97.
Art, Dominican, 18.
Ascension, The, 52.
Assisi, 28.

Benedetto, Fra, 15, 46, 61, 64, 67, 122.
Brunelleschi, 69.

Cafaggiolo, 9.
Carmine Chapel, 70.
Cathedral-Builders, The, 97.
Cells of San Marco, 59.
Chapel of Nicholas V., 125.
Chapel, Sacramental, 129.
Childhood, 11.
Choir-books, 64, 68.
Christ's Triumph, 40.
Convent, Retires to, 13
Coronation of the Virgin, 41, 49.
Cortona, 14, 29, 90.
Council of Florence, 61.
Crucifixion, The, 80.
Crucifixion, The (Fiesole), 39.
Crucifixion, The (San Marco), 59, 62.

Death, 132.
Descent from The Cross, 65.
Devils, Harmless, 80.
Dominicans, The, 17.
Dominici, Beato, 18, 29.
Don Lorenzo, 46.

Emperor Frederick III., 130.
Epitaph, 133.
Epochs, 78.
Etruscan Apennines, 9.
Eugenius IV., 56, 61, 91, 95.
Expressions, 79.
Ezekiel's Vision, 112.

Fabric of Orvieto, 100.
Fiesole, 13, 14, 20, 37.
Flax-workers' Tabernacle, The, 48.
Florence, 54.
Foligno, 26, 29.
Fontebuona, 10.
Frescos at Orvieto, 105.
Frescos at San Marco, 58, 78.
Frescos at the Vatican, 125.
Frugal Fare, 124.
Fugitive Monks, 25.

Gentile da Fabriano, 84.
Ghiberti, 69.
Giotto, 10.
Gozzoli, Benozzo, 83, 90, 101, 106.
Guido Reni, 86.
Guilds, 48.

Inspiration, 83.
Italian Highlands, 7.

Landscapes, 34.
Last Judgment, The, 45, 46, 52, 105, 120.
Law of Love, The, 119.
Life of Christ, 60.
Life of our Lord, 111.
Life of the Virgin, 82.

Madonna (Annalena), 122.
——— (Cortona), 30, 90.
——— (Fiesole), 39, 40.
——— (Flax-Workers'), 49.
——— (Hieronymites'), 47.
——— (Mugello), 122.

Madonna (Perugia), 33.
——— (San Marco), 63.
Madonnas, Gothic, 76.
Masaccio, 69, 51, 71.
Medici, The, 9, 54, 57, 110.
Michelino, 84.
Michelozzi, 56, 67, 81, 110.
Misplaced Pictures, 82.
Missals, 132.
Models, 35.
Modern Art, 75.
Montalembert, 45, 66.

Nature, Studies of, 34.
New Life, The, 73.
Nicholas V., 95, 124.

Old Age, 123.
Old and New, 71.
Oriental Church, The, 61.
Orvieto, 98, 103.

Pen-portrait, Vasari's, 107.
Pentecost, 52.
Personal Traits, 107.
Pietro of Vicchio, 8.
Portraits Misplaced, 81.
Portraits of Angelico, 85.
Prophecy and Fulfillment, 113.
Prophets, The Choir of, 105.
Pupils, 83.

Reliquaries, 51.
Renaissance, The, 68, 125.
Return to Fiesole, 37.
Rome, 89.
Ruskin, 24, 87.

Sacred Art, 109.
San Marco, 55.
Santa Maria Novella, 17, 50.
Santa Maria sopra Minerva, 123, 131, 132.
SS. Annunziata, 110.
St. Antonino, 19, 92, 94.
St. Benedict, 52.
St. Cosmo and Damian, 51.
St. Dominic, 31, 42.
St. Francis, 28.
St. Lawrence, 126.
St. Nicholas, 33.
St. Stephen, 126.
Savonarola, 57.
Scarlet Trumpeter, The, 49.
Self-Abnegation, 92.
Siena, 29.
Signorelli, Luca, 85.
Sketches, 35.
Starnina, The Teacher, 12.
Strozzi, A Pupil, 84.

Umbria, 27, 78.

Vasari, 106.
Vatican Library, 124.
Vicchio, 8.

Digitized with financial assistance from the
Government of Maharashtra
on 18 July, 2018